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A KEY

TO THE EXERCISES IN

PART I

—OF—

A TREATISE ON
HARMONY

BY

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TORONTO:
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PREFACE.

This Key has been prepared with a double purpose in view: in the first place as an aid to the teacher, especially one whose energies are chiefly directed to practical music, and who, consequently, is unable to devote any great amount of time to theory; and secondly, as an aid to the student, but more particularly one who, through the force of circumstances, is unable to place himself under the immediate direction of a fully qualified teacher. Many such teachers and students are scattered here and there throughout the length and breadth of the land, and it is hoped that the solutions to the exercises (284 in number) may lead to removing some of those difficulties which beset the paths of all who desire to be proficient in this important branch of music.

Although the great majority of the exercises may be harmonised satisfactorily in more ways than one, especially in the case of melodies and blank rhythms, etc., where the choice of chords is left to the discretion of the student, yet the solution given, in every case, is regarded by the author as being the most desirable one under the circumstances, and the one considered as being in the best interests of the conscientious seeker after knowledge.

The student is earnestly advised to refer to the solution of an exercise only after having endeavored to work the same. If he is studying harmony with a view to being successful at an examination, it cannot be too seriously impressed upon him that to regard and treat the Key as a "crib" is little short of hopeless folly, and to do so would probably result in disaster when the critical moment arrived. Let him first work an exercise as carefully as possible and to the best of his ability, and then let him compare the result with the solution given in the Key, thoroughly examining every note and every chord; by this plan he will obtain a valuable lesson, his interest will be awakened, his ambition aroused, and with steady perseverence he will be enabled to conquer every difficulty.

Toronto, Canada,
December, 1908.

CHAPTER I.

THE MAJOR DIATONIC SCALE.

(Pages 15-16.)

1. Pitch, force and quality (§1).

2. Diatonic — a scale in which tones and semitones occur.

Chromatic — a scale in which semitones only, occur.

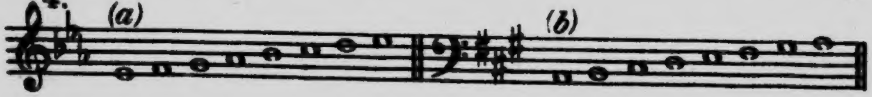
Enharmonic — a scale in which the sounds are less than a semitone apart; it is, therefore, not used in Harmony (§2).

The term 'enharmonic', indicating change of name without change of pitch, is employed for a scale reference to which will be found on page 37.

3. The principal use of the tetrachord is in connection with the formation of new scales.

Any major scale may be formed from its attendant scales by taking the upper tetrachord of the preceding, and the lower tetrachord of the succeeding scale. For example, the scale of A may be formed by taking the upper tetrachord of the scale of D, and the lower tetrachord of the scale of E. In like manner the scale of E flat may be formed by taking the upper tetrachord of the scale of A flat, and the lower tetrachord of the scale of B flat (§§4,5,6).

4.



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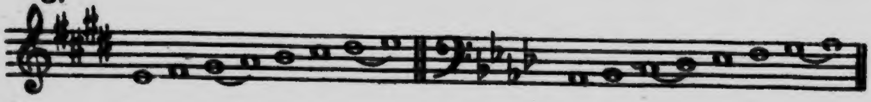


6. Tonic — the tone-note of the key.

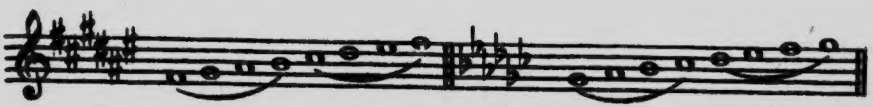
Mediant — the middle note, being midway between tonic and dominant.

Dominant — the ruling note, being the note next in importance to the tonic.

The submediant is so called because it is a third below the tonic and hence midway between the tonic and the lower or sub-dominant (§9).

7. Supertonic, leading-note, subdominant, dominant, mediant, and submediant.

8. F sharp is the tonic of this scale; and the scale of G flat is its enharmonic equivalent.



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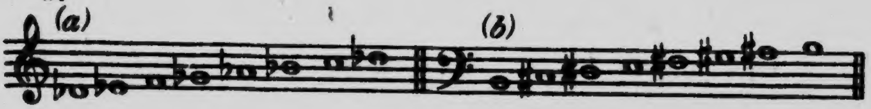

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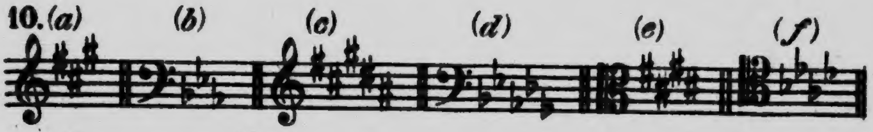

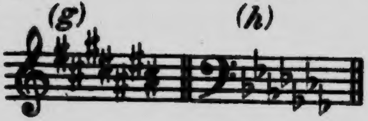

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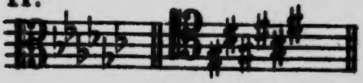
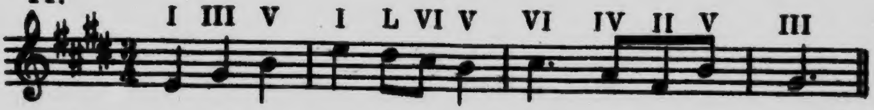


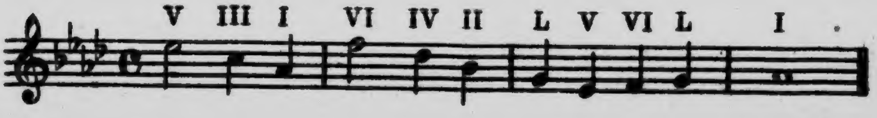
12. *(a)* B flat; *(b)* E; *(c)* A flat; *(d)* F sharp; *(e)* D flat; *(f)* C sharp.

13. *(a)* Subdominants — G, E flat, A, D flat, B, C flat.
(b) Leading-notes — C sharp, A, D sharp, G, E sharp, F.

14.



15. The passage is written in the key of A flat.



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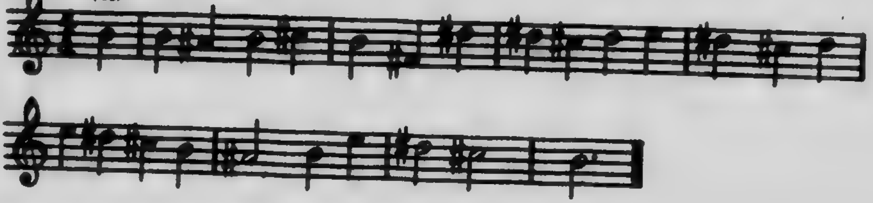
(a)



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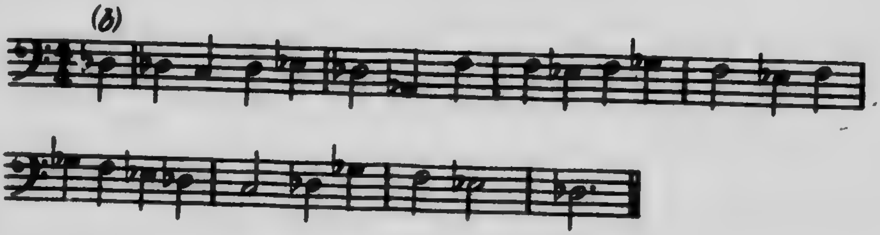


Many of the exercises in this and the succeeding chapters are of a suggestive character; in No. 4, for example, the signatures of other scales may be given, in fact, it is often desirable for students to write out all the major scales with their correct signatures.

In order to avoid confusion which may possibly arise between symbols and Roman numerals when employed for other purposes, the former may be written thus:—

$\overline{\mathrm{I}}$ $\overline{\mathrm{II}}$ $\overline{\mathrm{III}}$ $\overline{\mathrm{IV}}$ $\overline{\mathrm{V}}$ $\overline{\mathrm{VI}}$ ⊥

Further tests on this and the succeeding chapters, especial designed for the use of students who possess the Key, will be found in the author's 'Additional Exercises to Part I.'

CHAPTER II.

INTERVALS.

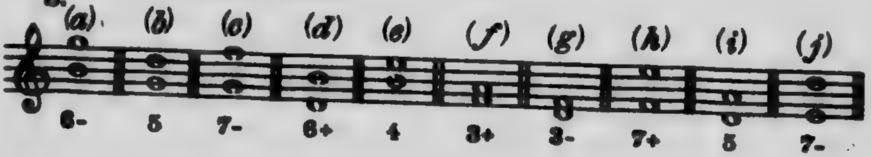
(Pages 28-30.)

1. The terms 'major' and 'minor' as applied to the diatonic scales, refer to the interval which exists between the key-note or tonic and the third degree or mediant of the scale. In a major scale this interval is a major third, and in the minor scale it is a minor third (§10).

2.

	Name of Interval.	Symbol.
(a)	Major third.	3+
(b)	Perfect fourth.	4
(c)	Major second.	2+
(d)	Minor third.	3-
(e)	Perfect fifth.	5
(f)	Minor sixth.	6-
(g)	Major sixth.	6+
(h)	Minor second.	2-
(i)	Perfect fourth.	4
(j)	Major ninth.	9+

3.



4.

	Name of Interval.	Symbol.	Semitones.
(a)	Minor sixth.	6-	8
(b)	Augmented fifth.	5×	8
(c)	Minor seventh.	7-	10
(d)	Perfect fourth.	4	5
(e)	Major sixth.	6+	9
(f)	Diminished third.	3o	2
(g)	Augmented sixth.	6×	10
(h)	Diminished octave.	8o	11

5. (*a*) Consonant; (*b*) Dissonant; (*c*) Dissonant; (*d*) Consonant; (*e*) Consonant; (*f*) Dissonant; (*g*) Dissonant; (*h*) Dissonant.

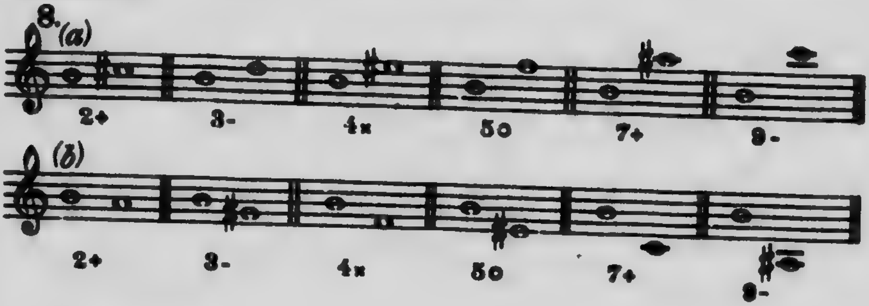
6. In a diatonic semitone the letter names are different, as in a diatonic scale, and the interval is a minor second; in a chromatic semitone the letter names are the same, and the interval is an augmented prime or unison (§§ 3, 15).

Diatonic semitones.—F sharp to G; A flat to B double flat.

Chromatic semitones.—F sharp to F double sharp; A flat to A natural.

7. When two sounds are heard in succession, the interval between them is said to be melodic; and when heard in combination, harmonic.

8.

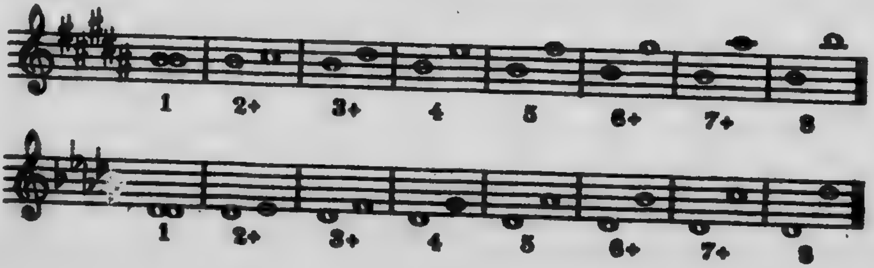


9. B sharp, the leading-note in C sharp.

The following are also impracticable intervals:

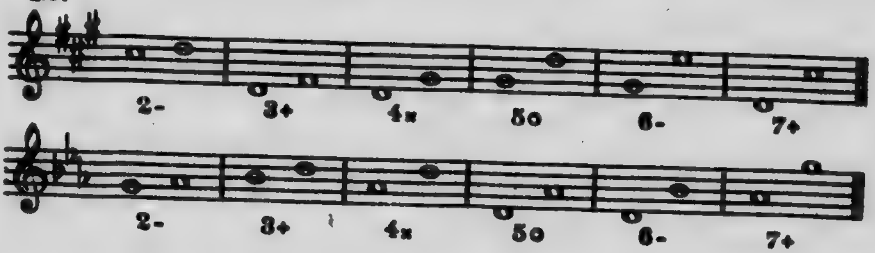
2x on III in C sharp.
6x on L in F sharp.
3o on I in C flat.
7o on IV in G flat.

10.



11. Tonic down to leading-note. . a minor second.
" " " submediant. . . a minor third.
" " " dominant . . . . a perfect fourth.
" " " subdominant. . a perfect fifth.
" " " mediant . . . . . a minor sixth.
" " " supertonic. . . . a minor seventh.
" " " tonic . . . . a perfect octave.

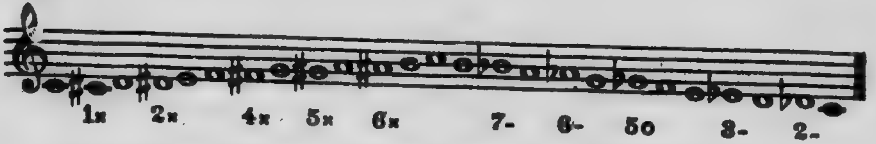
12.



13.

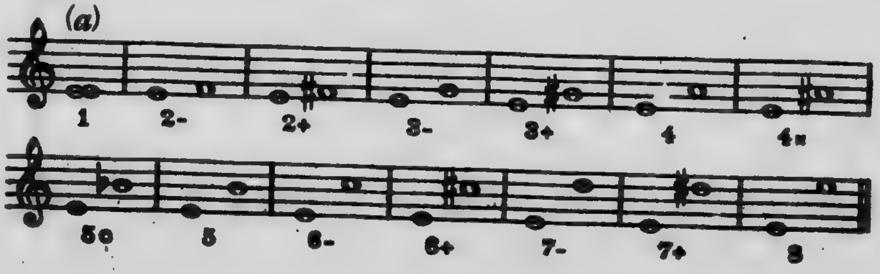
(*a*) C to E . . .	3+	(*b*) C to E flat . . .	3-
E to G . . .	3-	E flat to G . . .	3+
G to C . . .	4	G to C.	4
C to G . . .	5	C to G.	5
E to C . . .	6-	E flat to C . . .	6+
G to E . . .	6+	G to E flat . . .	6-
C to C . . .	8	C to C.	8

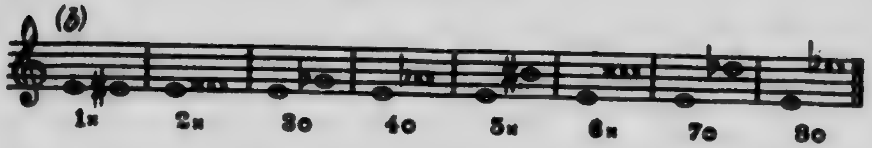
14.



The above scale is known as the instrumental form of the chromatic scale.

15.





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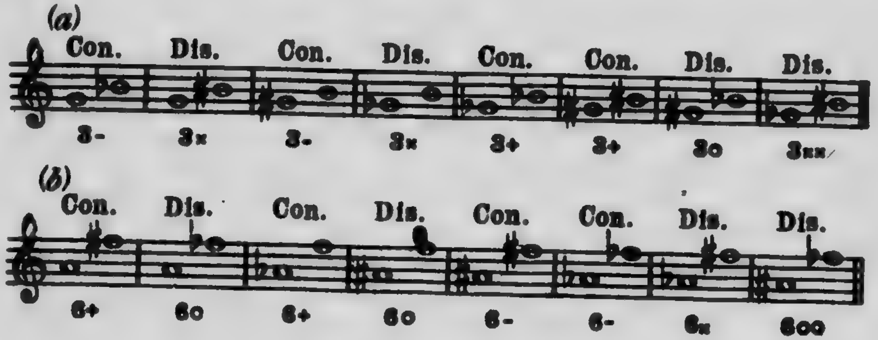

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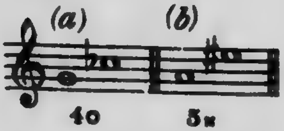


18. *(a)* C, G, F and Bflat; *(b)* D, A and E; *(c)* B, Fsharp and Csharp; *(d)* Eflat, Aflat and Dflat; *(e)* Gflat and Cflat.

19. In each of these examples the upper note of the second interval, is the enharmonic equivalent of the upper note of the first interval. The first interval in each example is diatonic, because it is found in some one or other major scale, which is not the case with the second interval.

The first interval in each example is one of the imperfect consonants, and as such it may be enharmonically changed into a dissonant interval. Perfect intervals may not be so changed (§20).

20.

Interval.	Name.	Semitone.	Effect.	Inversion.
(*a*)	1	0	Con.	8
(*b*)	1×	1	Dis.	8o
(*c*)	2×	3	Dis.	7o
(*d*)	2-	1	Dis.	7+
(*e*)	3o	2	Dis.	6×
(*f*)	3+	4	Con.	6-
(*g*)	4o	4	Dis.	5×
(*h*)	4×	6	Dis.	5o
(*i*)	5×	3	Dis.	4o
(*j*)	5o	6	Dis.	4×
(*k*)	6×	10	Dis.	3o
(*l*)	6-	8	Con.	3+
(*m*)	7+	11	Dis.	2-
(*n*)	7-	10	Dis.	2+

Additional exercises on naming intervals may be obtained by employing the bass clef (instead of the treble) in exercises Nos. 2, 4 and 20; or by employing the C clef on the third line, or the fourth line, or indeed on any of the other lines. Exceptional intervals may occasionally arise by the use of other clefs, as at (*f*) in No. 4, where the bass clef would change the given interval into a doubly diminished third; but, as the ability to name intervals is of such importance, the fact that such an interval is not used in music need not be taken into consideration.

In order to thoroughly appreciate the significance of exercise No. 19, the student should possess some knowledge of the minor scale and the common chord; this exercise, therefore, may be reserved until the student has mastered Chapter IV.

CHAPTER III.

THE MINOR DIATONIC SCALE.

(Pages 39-40.)

1. The chief points of difference between the major and minor scales are:

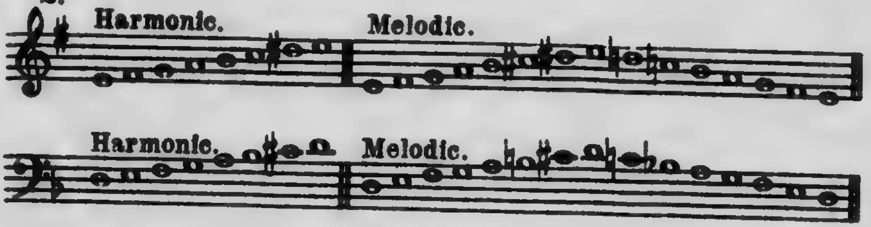
1. The intervals between the tonic and mediant, and between the tonic and submediant, are both major in the major scale and both minor in the true minor scale (§21).

2. The minor scale exists in a variety of forms (§21).

3. Minor scales are constructed from major scales, either from the relative or the affinitive (or tonic) major. Hence the minor is an artificial scale, whereas the major is a natural scale (§25).

4. The major scale is diatonic in every particular, but the minor scale possesses a chromatic element, the leading-note always requiring an accidental.

2.



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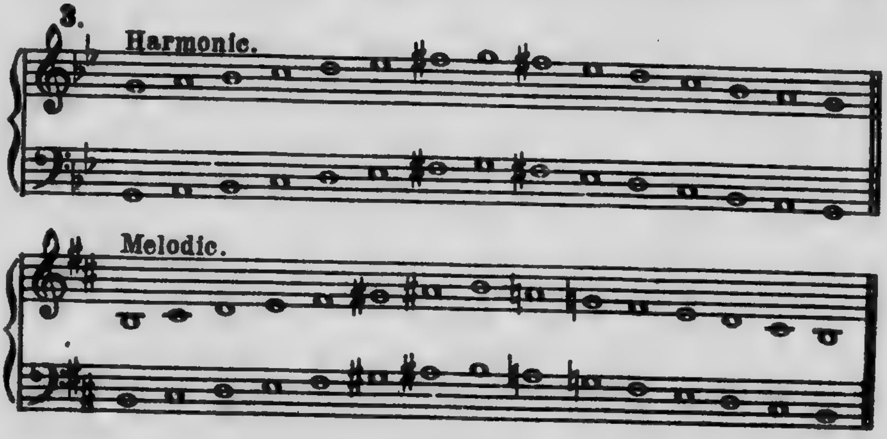

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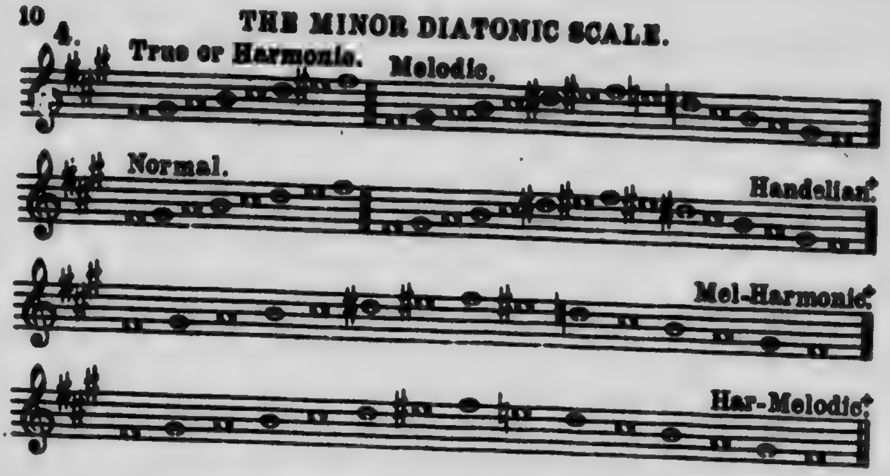
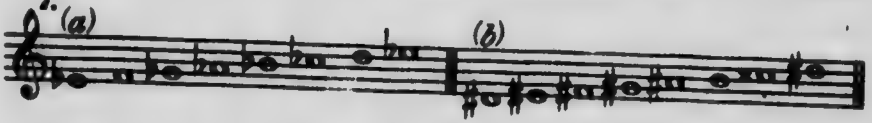


* A name suggested as an aid to the memory.

5. Bsharp, Enatural, Asharp, Fsharp, Cdouble sharp, Dnatural.

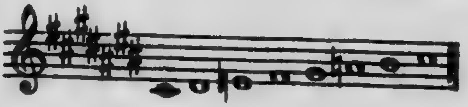
6. *(a)* Fsharp; *(b)* C; *(c)* Gsharp; *(d)* Bflat; *(e)* F; *(f)* Csharp.

7.



8. Fsharp, D, Bflat, Csharp, E, G.

9. The two scales are said to be in affinitive relationship with one another, that is to say, Csharp minor is the tonic minor of Csharp major; and Csharp major the tonic major of Csharp minor.



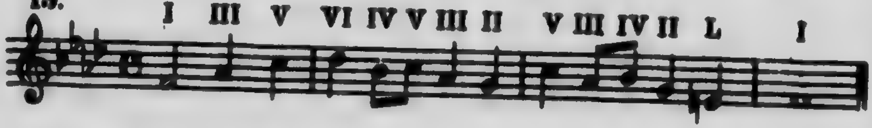
10. *(a)* E, Csharp, and Fsharp (melodic).
(b) G, Bflat, and C (melodic).

11. *(a)* D+ and B-; *(b)* Eflat+ and C-; *(c)* E+ and Csharp-; *(d)* Dflat+ and Bflat-; *(e)* Fsharp+ and Dsharp-; *(f)* Cflat+ and Aflat-.

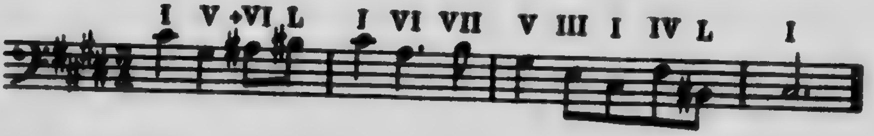
12. (*a*) F minor; the tonic major of G sharp is A flat major, the scale of G sharp major not being recognised.

(*b*) C minor; the scale of D sharp not being recognised.

13.



14. The passage is written in the key of C sharp minor.



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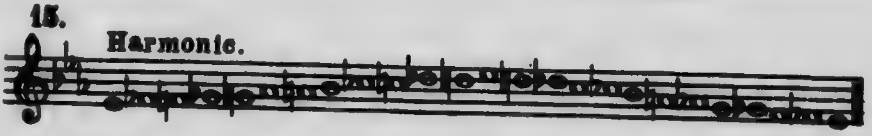
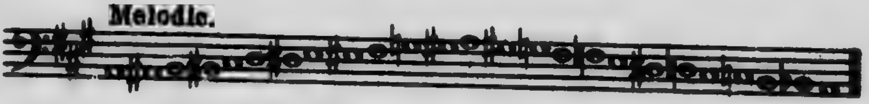
Harmonic.



It will be seen that the I and V remain unchanged, while the other notes each occur in two forms.

Melodic.



It will be seen that III and VI remain unchanged in ascending; in descending this scale is the same as the harmonic.

16. The leading-notes of the attendant keys of C are F sharp, E, G sharp, D sharp and C sharp, all of which occur in the modern enharmonic scale of C; F sharp as a perfect chromatic, E as diatonic, and G sharp, D sharp and C sharp, as imperfect chromatics.

It is generally advisable for students to write out all the minor scales with their correct signatures, in both their harmonic and melodic forms.

CHAPTER IV.

THE COMMON CHORD.

(Pages 52-55).

1. A triad is a chord consisting of three notes, or in other words, a note with its third and fifth only.

Chords are formed in the first instance by adding thirds successively above a given note; this note is called the root of the chord.

In a concord there is no dissonant interval between any two notes of the chord, while in a discord there is at least one dissonant interval (§ 32).

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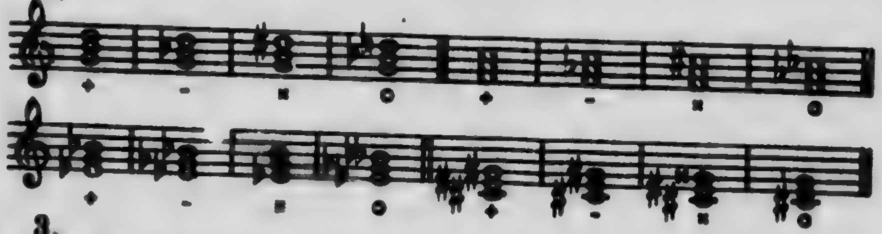

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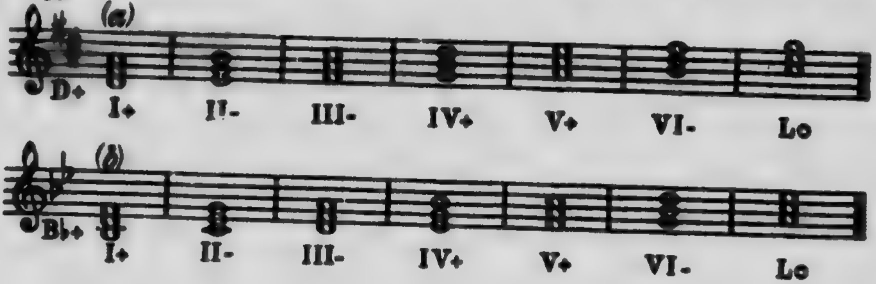

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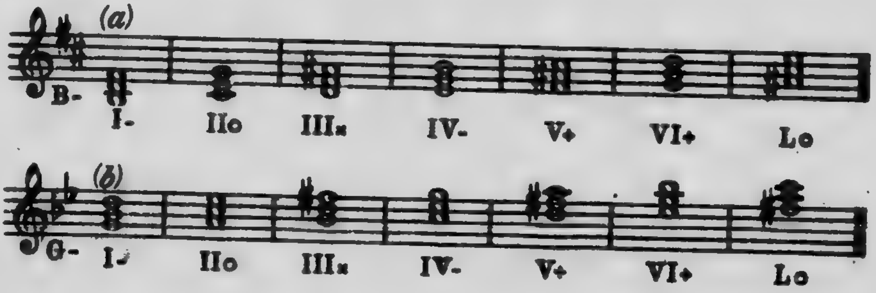

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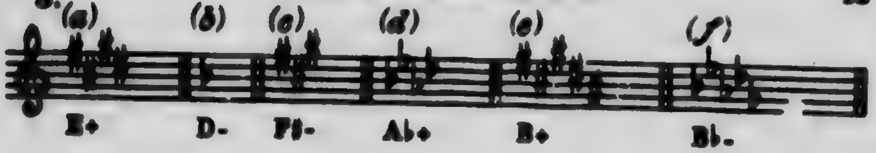


6.

	Subdominant.	Submediant.
(a)	B.	G sharp minor.
(b)	A minor.	F.
(c)	C sharp minor.	A.
(d)	E flat.	C minor.
(e)	F sharp.	D sharp minor.
(f)	F minor.	D flat.

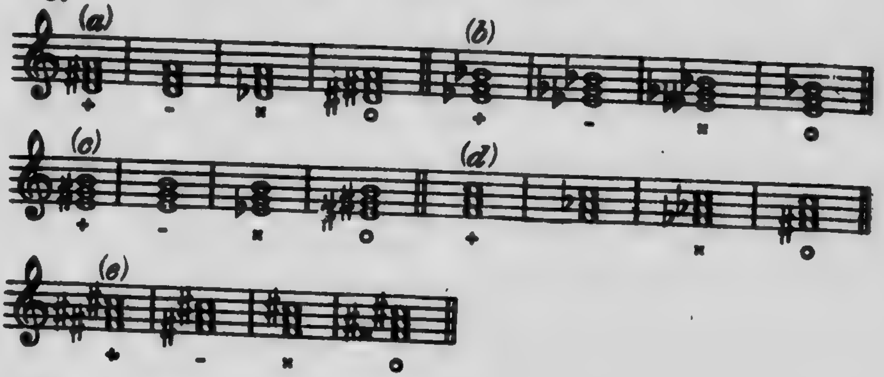
7. (a) In G major as I, a primary triad.
" D major " IV, " " "
" C major " V, " " "
" C minor " V, " " "
" B minor " VI, " secondary "

(b) In G minor as I, a primary triad.
" F major " II, " secondary "
" E flat major as III, a " "
" D minor as IV, a primary "
" B flat major as VI, a secondary triad.

8.

		Minor Keys.
(a)	Augmented;	B.
(b)	Diminished;	C sharp and E.
(c)	Augmented;	C sharp.
(d)	Diminished;	F sharp and D sharp.
(e)	Augmented;	D sharp.
(f)	Diminished;	A flat and F.

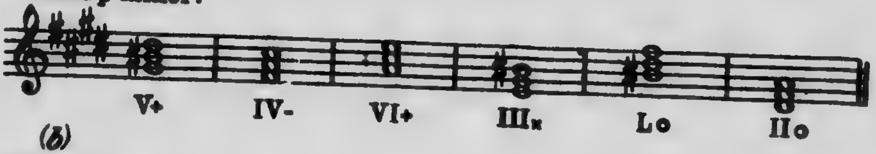
9.



10.

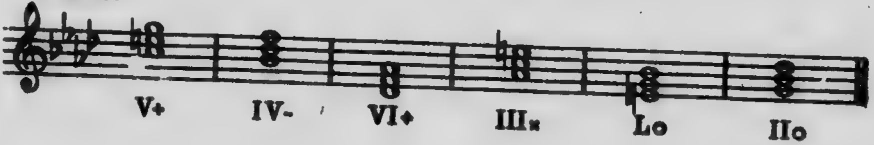
(a)

C sharp minor.



(b)

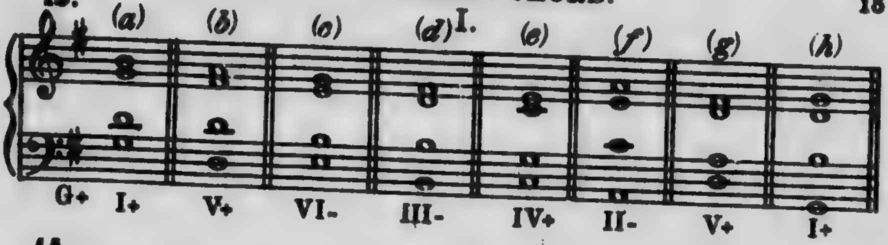
F minor.



11. The primary triads constitute the harmonic basis of the diatonic scales. If, therefore, a major triad is formed upon G, and to this triad is added two other major triads, one of which has for its fifth the root of the triad of G, and the other has for its root the fifth of the triad of G, it will be found that the notes which form the scale of G, are contained in these three triads (§34).

12. The scale of D minor may be formed by chromatically lowering the mediant and submediant of D major. If the three primary triads of D major are converted into minor triads, it will be found that they comprise the notes of the scale of D minor, normal form, (§ 34).

13.



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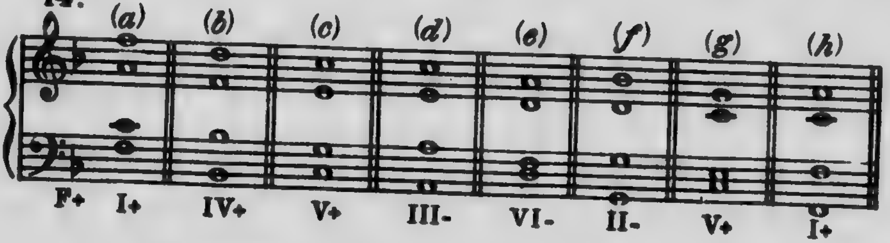

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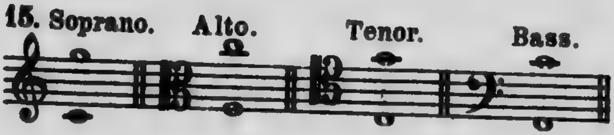
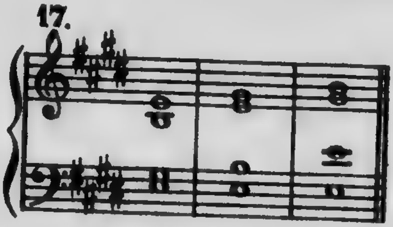


16. The common chord may be arranged for voices in five different ways; (1) in close form, (2) in open form, in each case the root being doubled, (3) with the third doubled, (4) with the fifth doubled, and (5) with the fifth omitted; (1) and (2) are known as the regular positions, (3), (4) and (5), as the irregular positions.

17.



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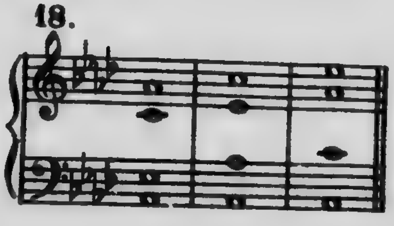

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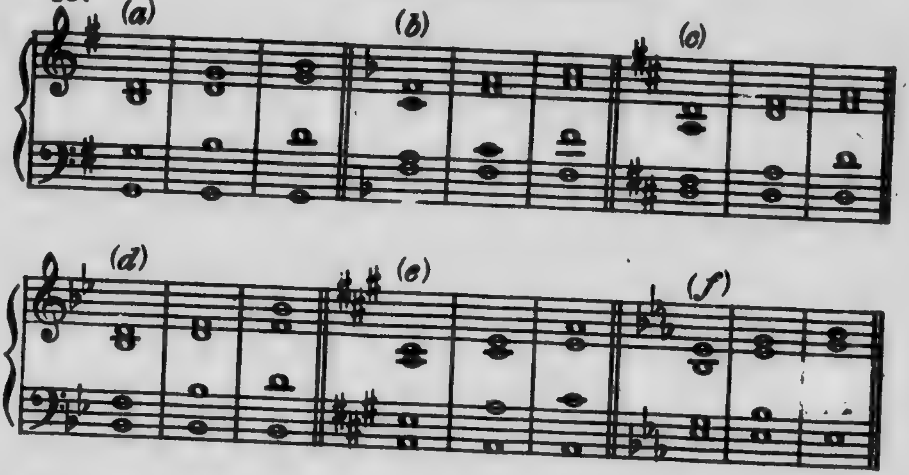

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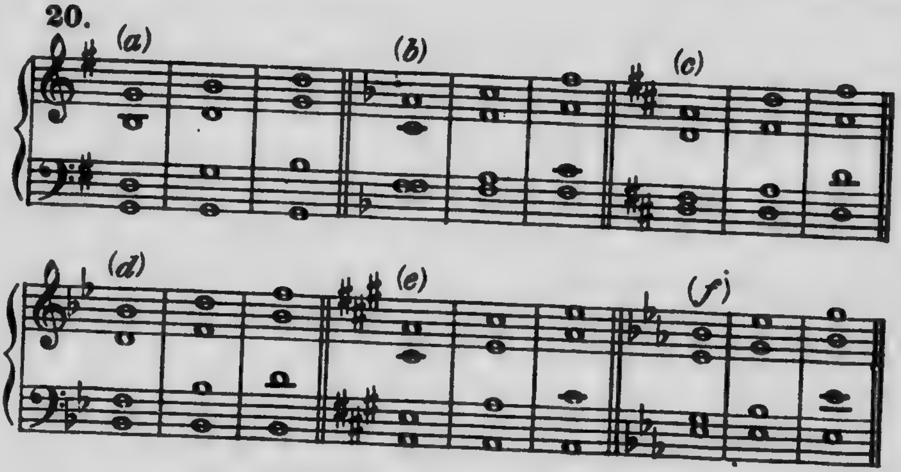


21. *(a)* Bad; the interval of an octave is exceeded between the alto and tenor.

(b) Good; open form.

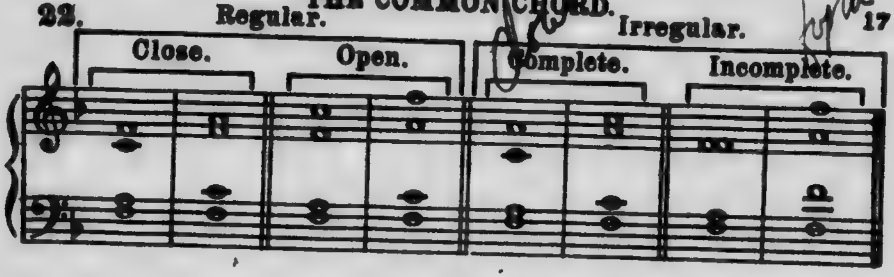
(c) Bad; the interval of an octave is exceeded between the treble and alto.

(d) Good; close form.

(e) Good; irregular position, incomplete form, the fifth being omitted.

(f) Bad; the third (the characteristic note of the chord) is omitted.

22.



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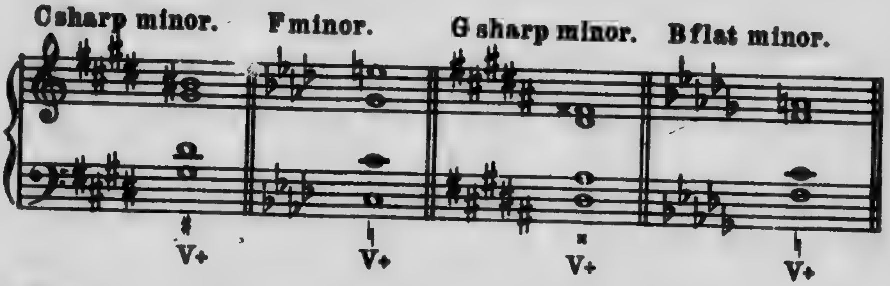

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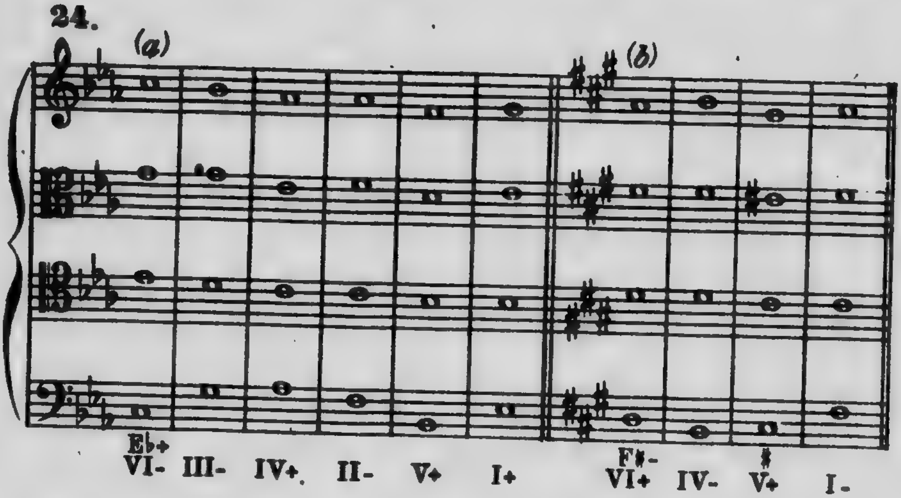

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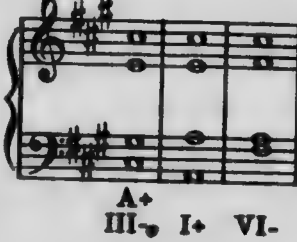

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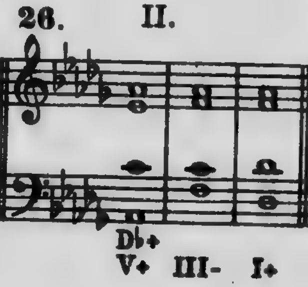

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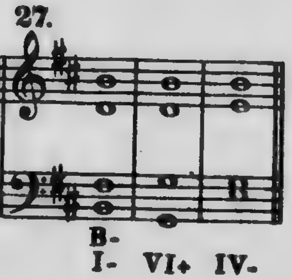
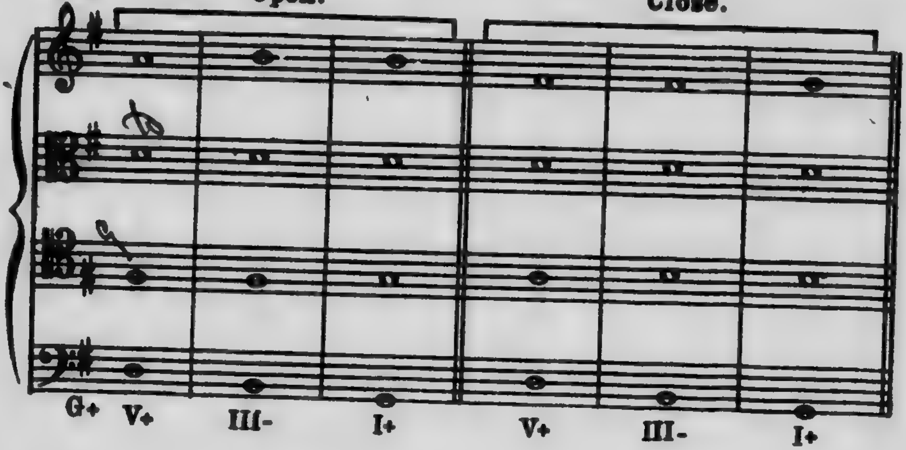


28.

Unison



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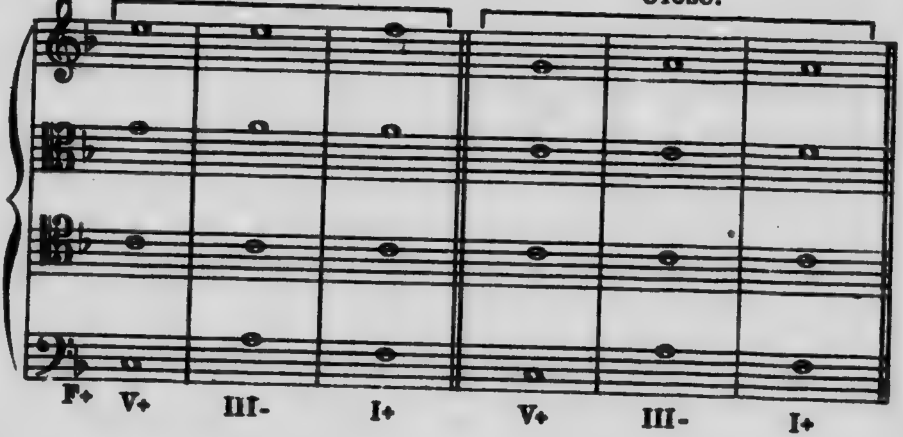


30. 'The common chord of nature', is the name given to the major triad. It is so called because it may be obtained from a stretched string, by dividing the same into its aliquot parts; the fourth, fifth and sixth sections vibrate respectively as the root, third and fifth, of a common chord. Hence the major is a natural triad; whereas the minor is an artificial triad, that is to say it has been adopted by man for the purpose of art.

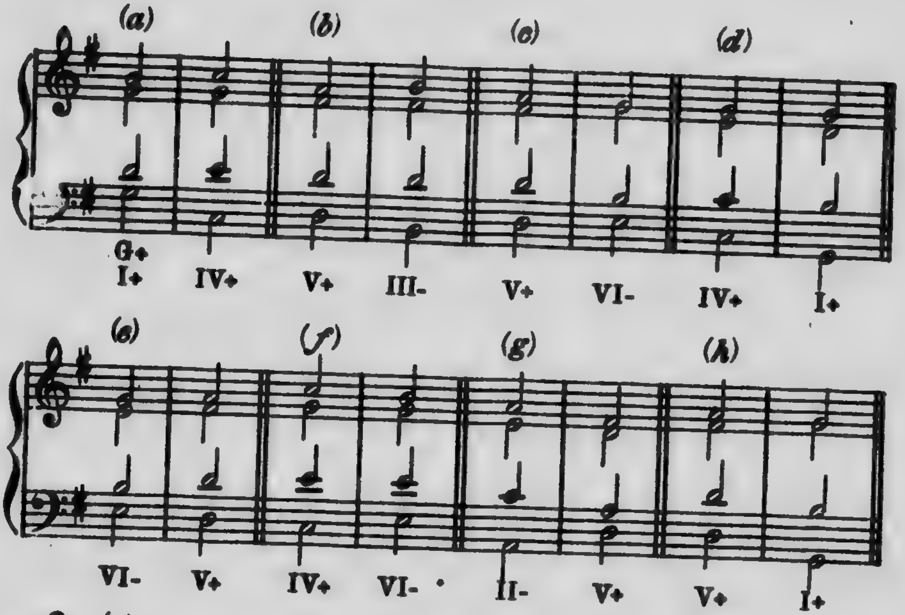
CHAPTER V.

HARMONIC PROGRESSIONS.

(Pages 72-77.)

1.

I.



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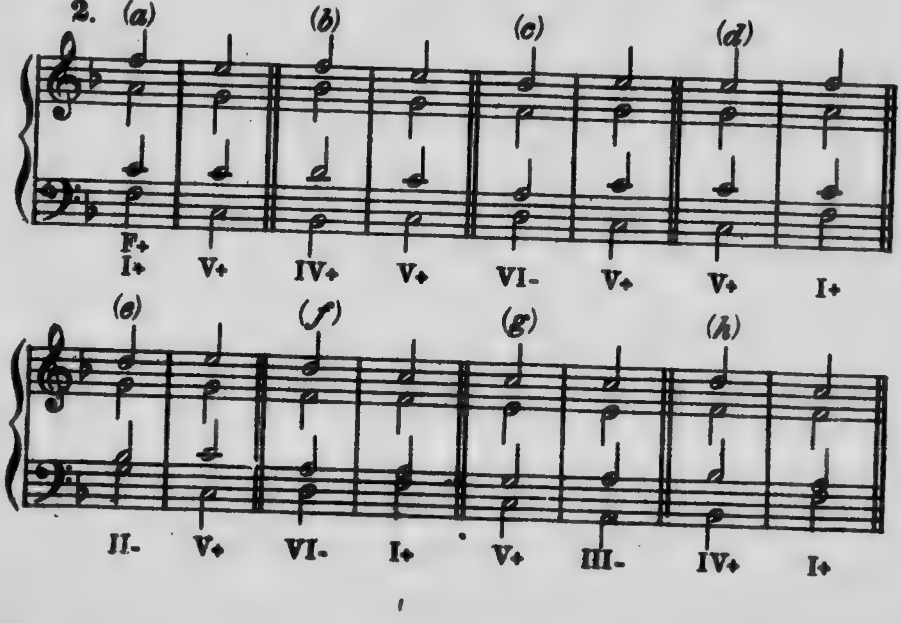
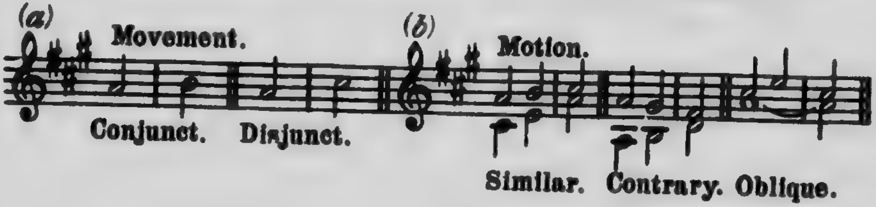


3. The term 'movement' is applied to the interval between two notes of a melodic progression, while the term 'motion' is applied to two parts moving in relation to one another (§§ 40, 41).



4.

	Movement.	Motion.	Position.
(a)	disjunct	contrary	close
(b)	disjunct	contrary	open
(c)	conjunct	similar	close
(d)	conjunct	oblique	close
(e)	conjunct	oblique	open
(f)	conjunct	similar	open
(g)	disjunct	contrary	close
(h)	conjunct	contrary	close

5. Hidden consecutive fifths and octaves occur when a perfect fifth or octave (between the treble and bass), is approached by similar motion. When the roots move a perfect fourth or fifth, except alone in the progression II to V, provided the treble moves conjunctly, hidden consecutives rarely produce a bad effect, and especially is this the case when both chords are primary triads. Hidden consecutives are bad if there is disjunct movement in the treble, except alone in the progression II to V, when hidden fifths, with disjunct movement in the treble, are good. In this progression (II to V), hidden octaves, even though the treble moves conjunctly, are not good (§42).

(a) The hidden octaves are good, as the treble moves conjunctly, and the roots move a perfect fourth.

(b) The hidden fifths are bad, as the treble moves disjunctly.

(c) The hidden fifths in this example are bad, on account of the treble moving disjunctly.

(d) The hidden fifths are good; the progression being II to V (§ 42).

6. Crossing of parts occurs when one voice, the tenor, for example, takes a higher note than the alto, in the same chord. Overlapping of parts occurs when one voice, the tenor, for example, takes a higher note than that which the alto took in the preceding chord. Overlapping is allowed between the tenor and bass, when the tenor, taking L, rises a semitone, while the bass rises a perfect fourth, V to I. It may also be freely employed, especially between the inner parts, should the purpose be to avoid the infringement of a more important rule (§§ 36, 43).

7. *(a)* Consecutive octaves between the alto and the bass.

(b) Consecutive fifths between the treble and the bass.

(c) Hidden consecutive octaves, with disjunct movement in the treble.

(d) Hidden consecutive fifths, with disjunct movement in the treble.

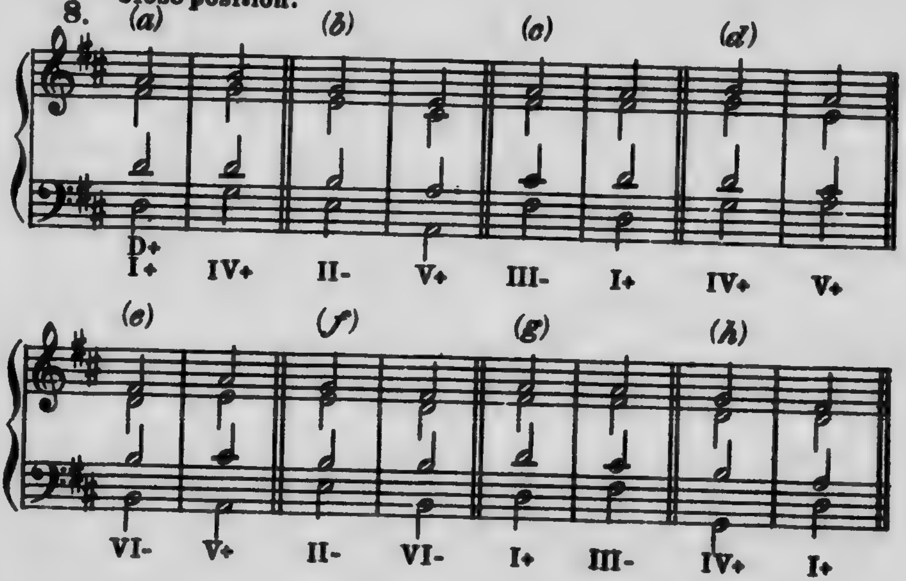
(e) An augmented second in the alto.

(f) An augmented fourth in the tenor.

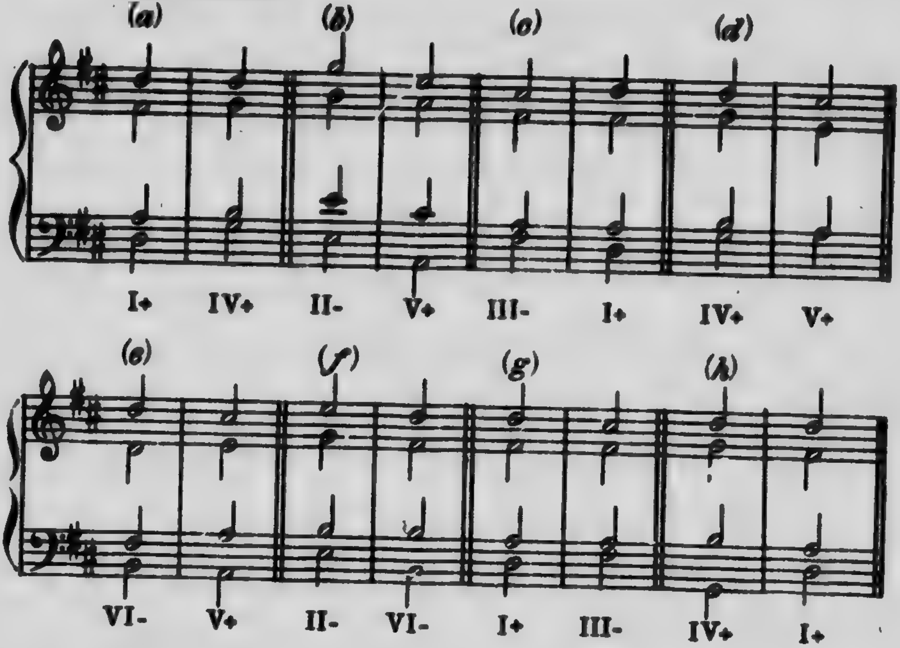
(g) The treble and alto of the second chord, overlap the alto and tenor of the first chord.

(h) The leading-note is doubled; and the sharp is omitted before the tenor note.

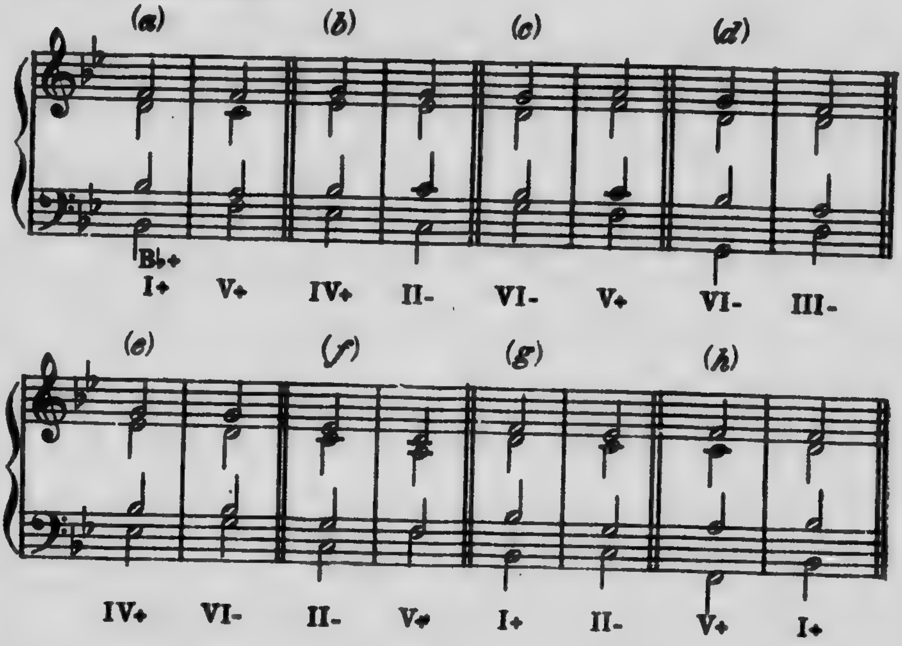
8. Close position.



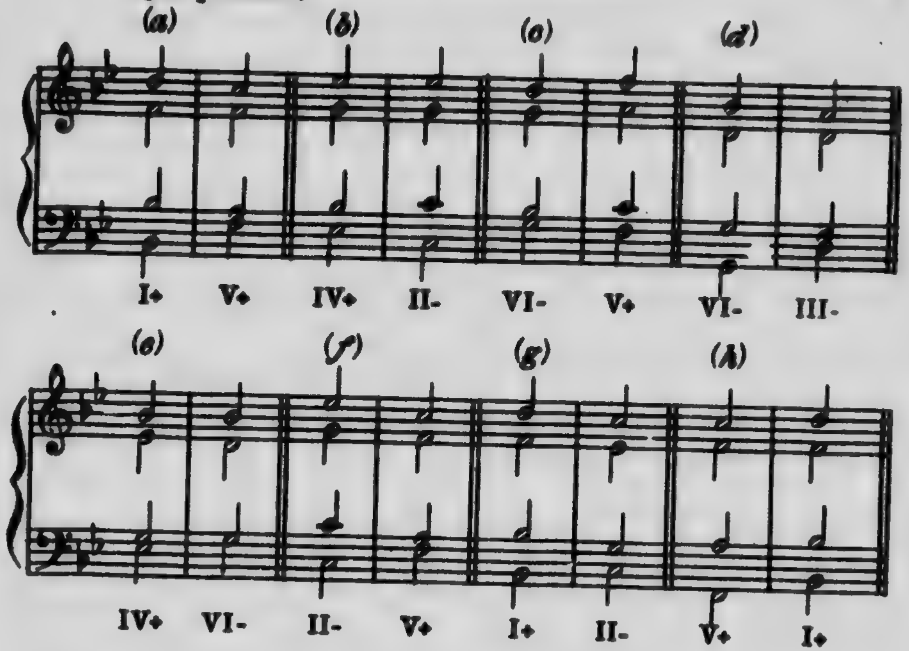
Open position.



9. Close position.



Open position.



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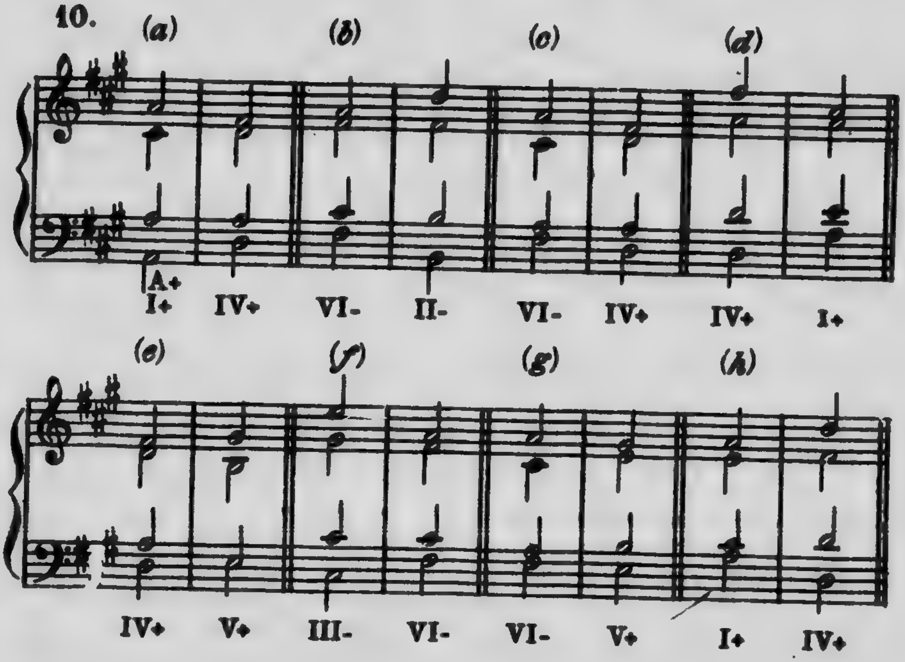
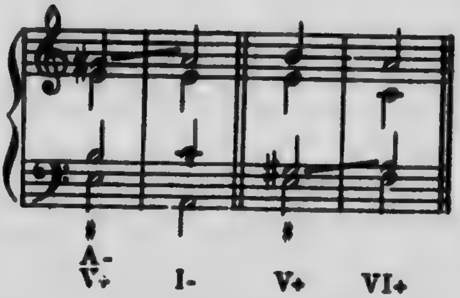


11. When the leading-note occurs in V, it must never be doubled, but when it occurs in III, the rule is not so stringent. The most frequently employed and, therefore, the most important progressions from V are to I and to VI; in each of these progressions the part which takes L should, as a rule, rise to I, especially when L occurs in the treble. The leading-note should never be approached from below by an interval greater than a third; but from above it may be preceded by any degree of the scale (§§ 38, 40, 45).



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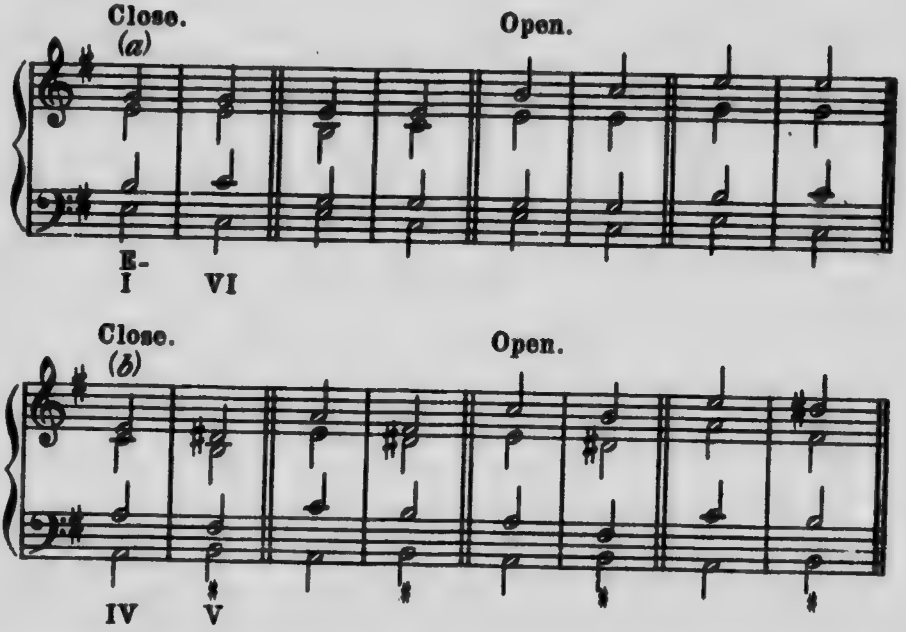

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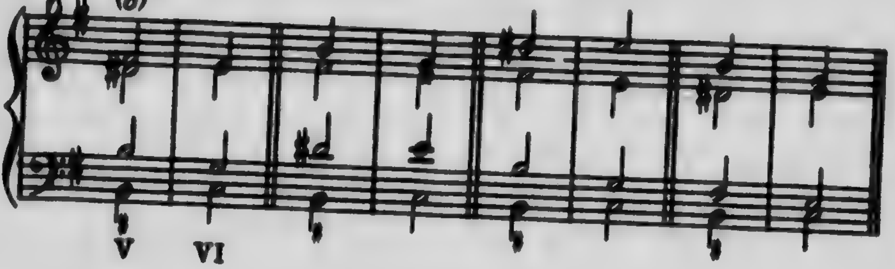

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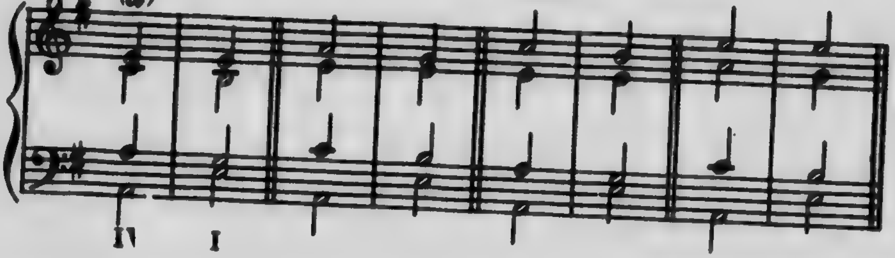

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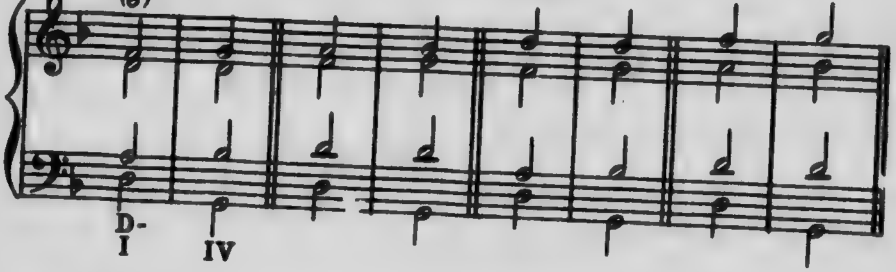

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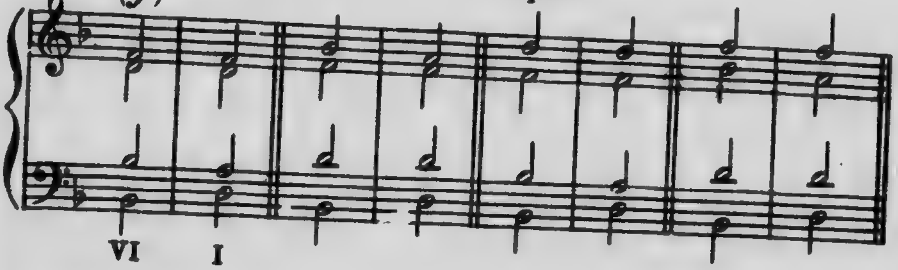

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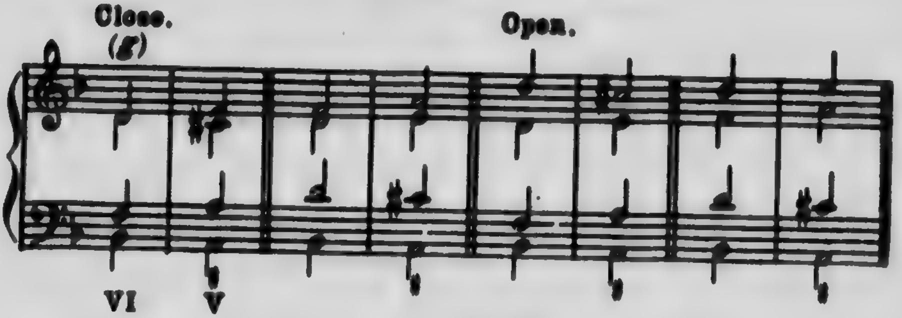
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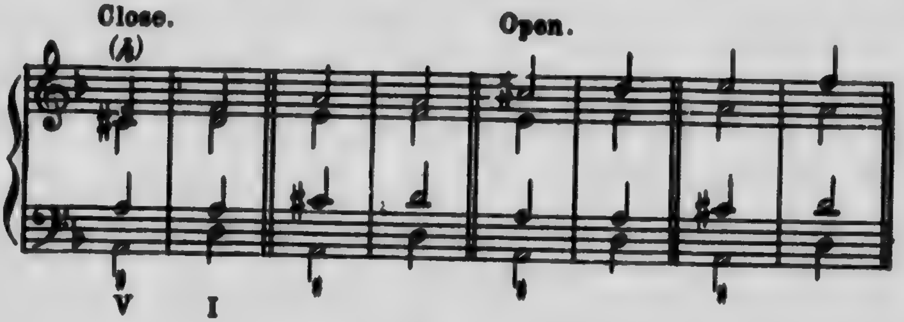
(h)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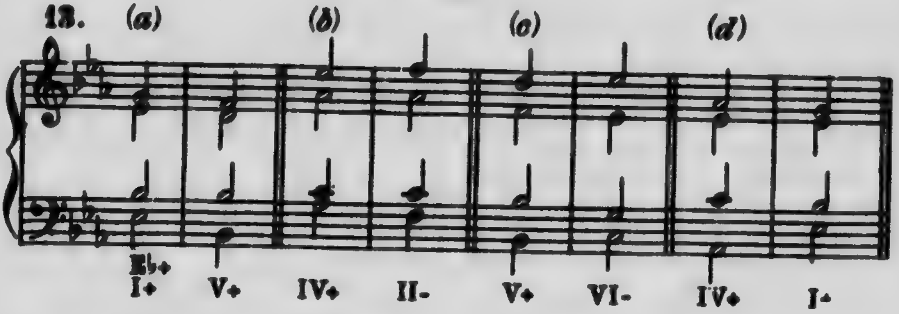
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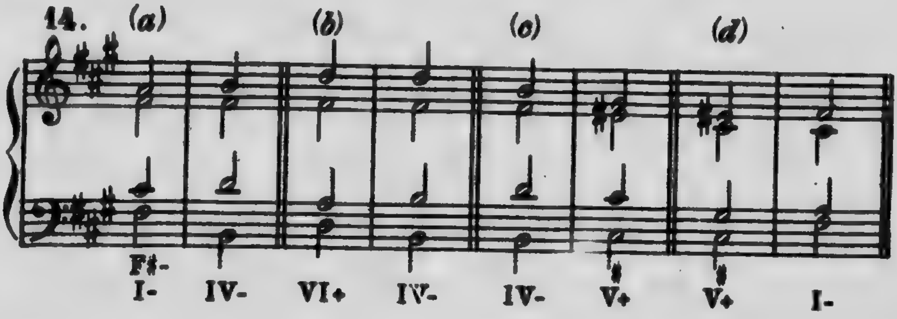
14.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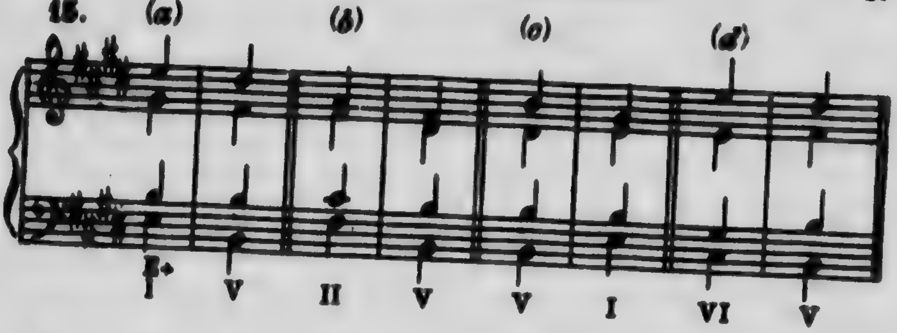
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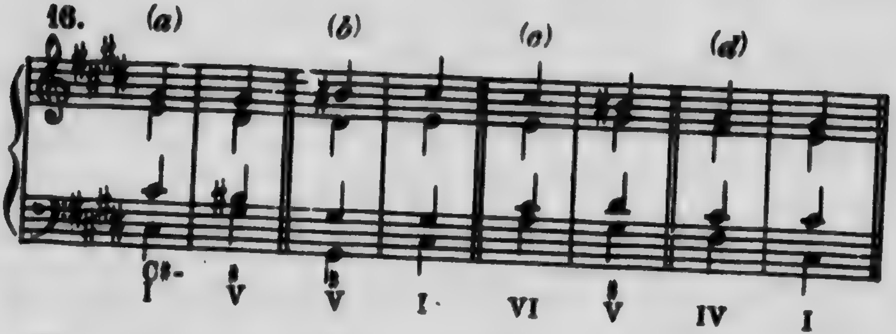
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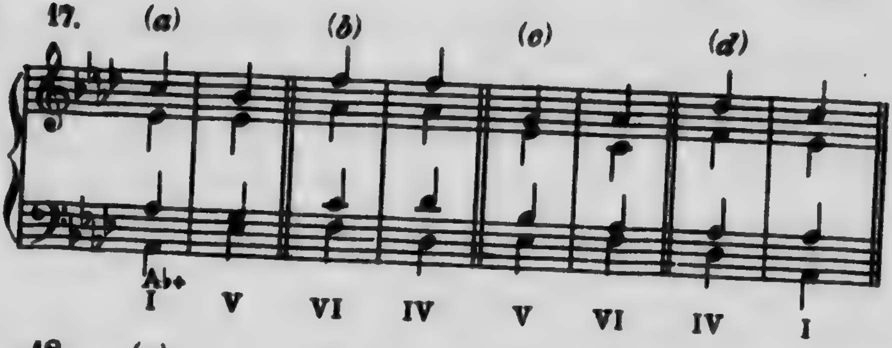
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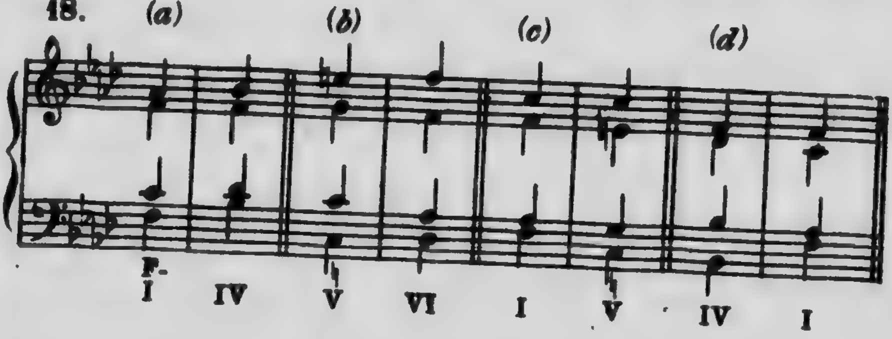
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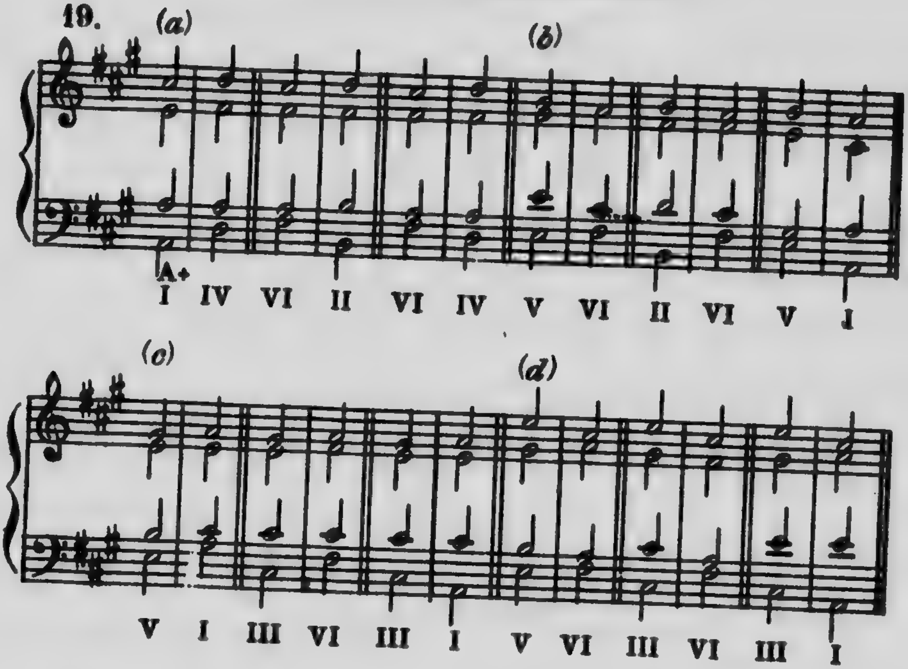
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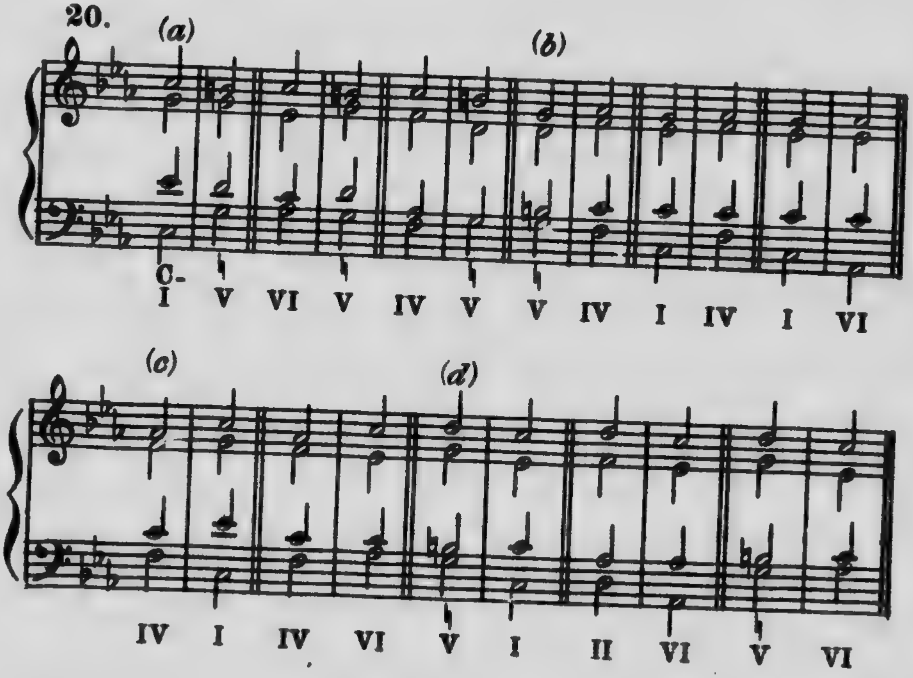
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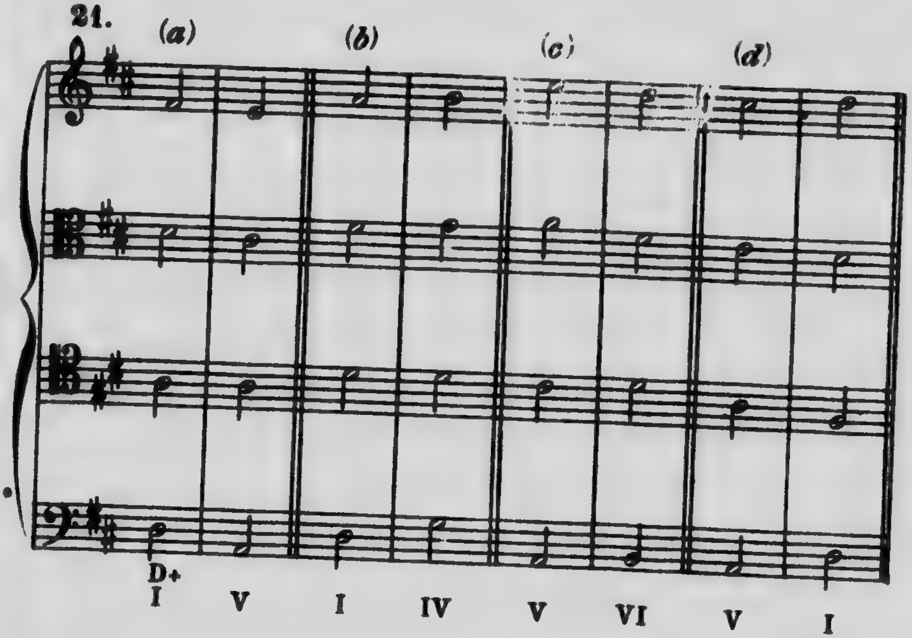

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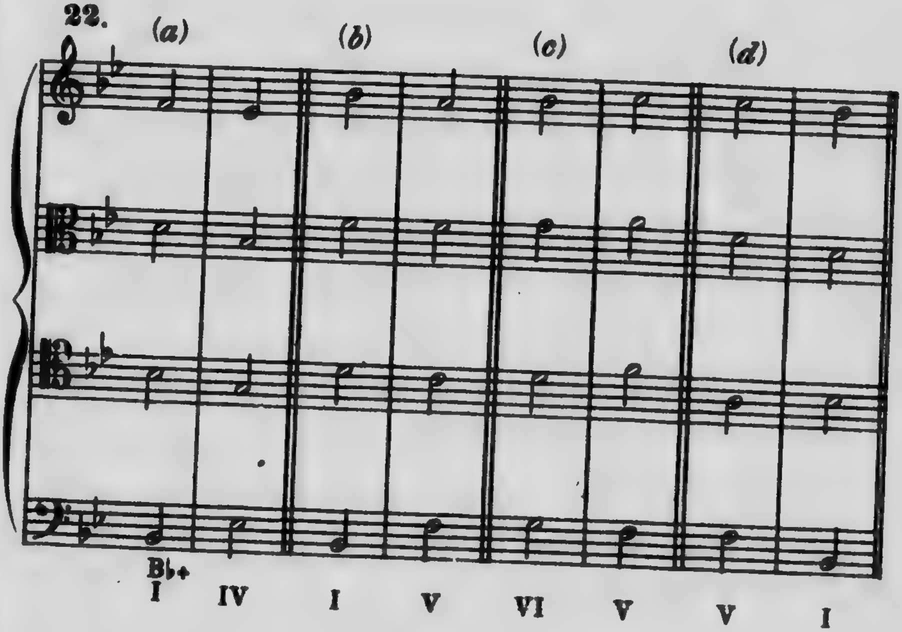

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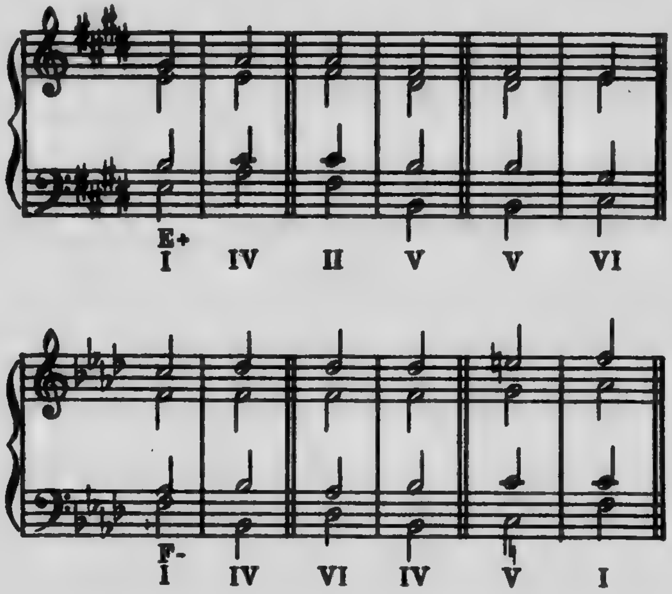

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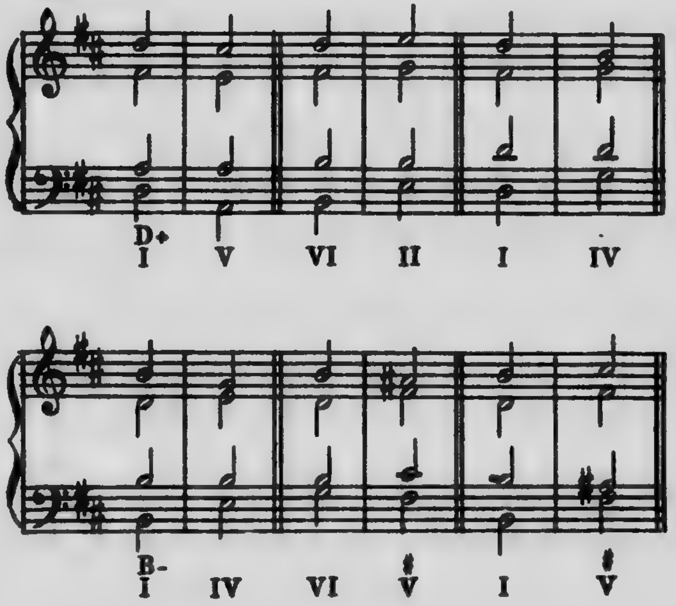

CHAPTER VI.

CADENCES AND SEQUENCES.

(Pages 95-101.)

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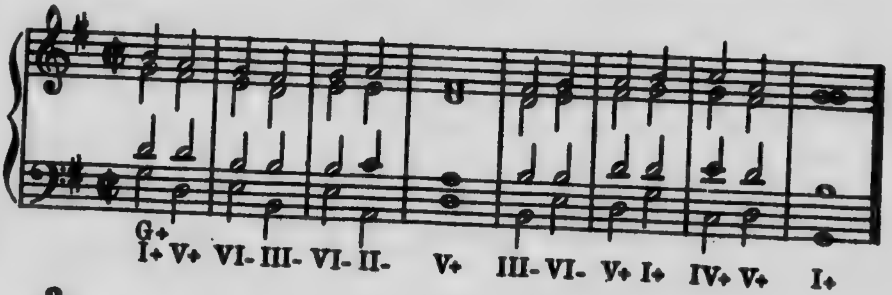

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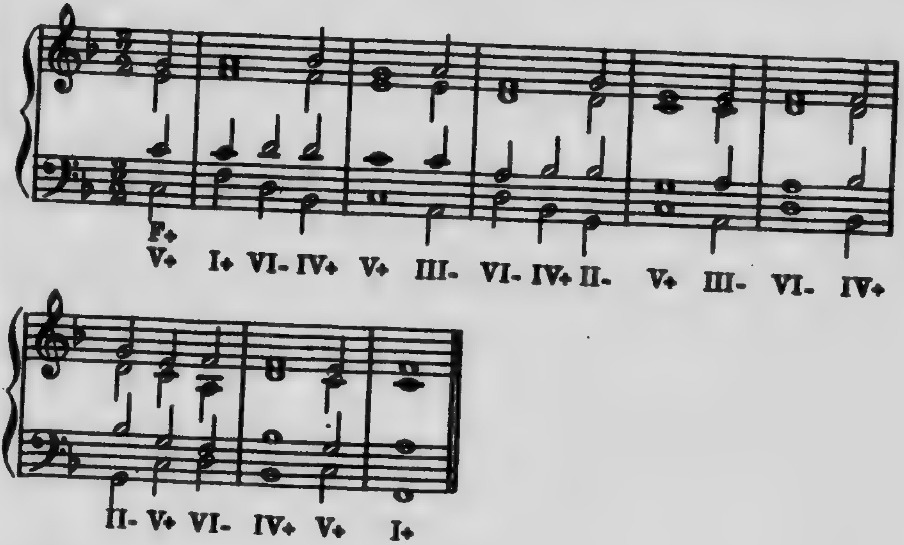

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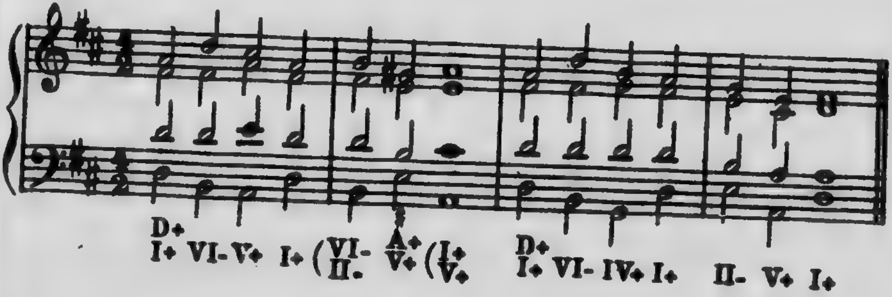

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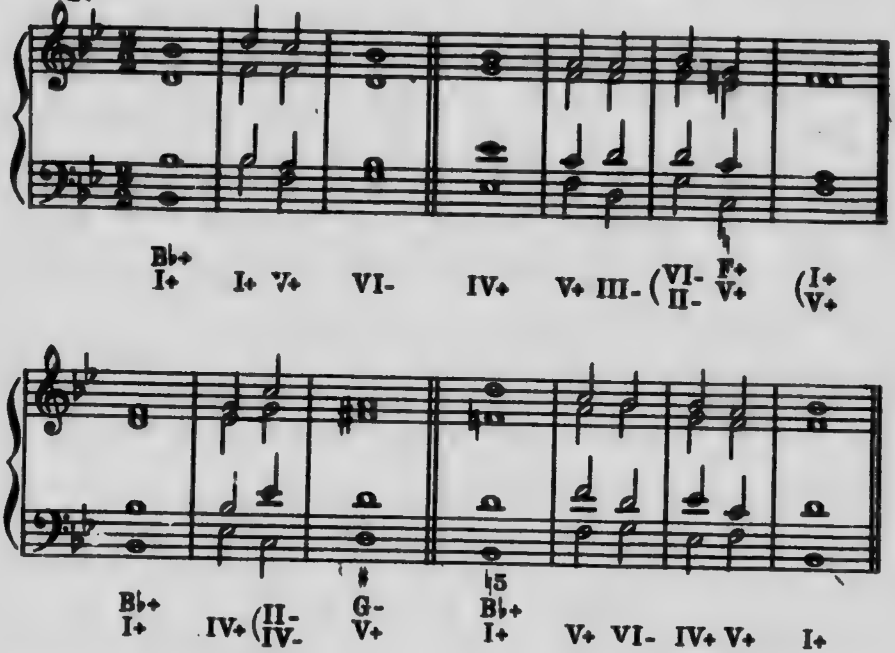
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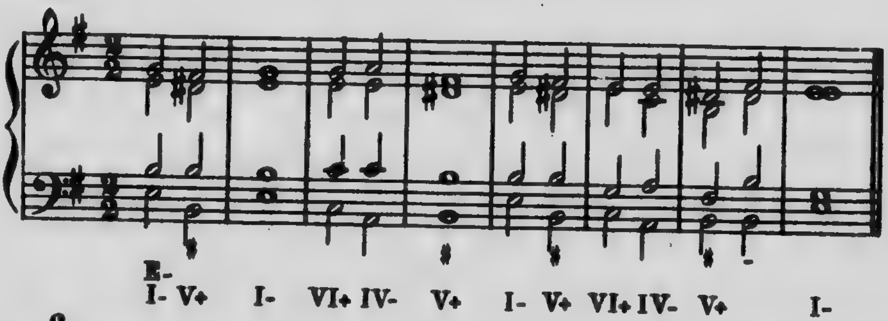
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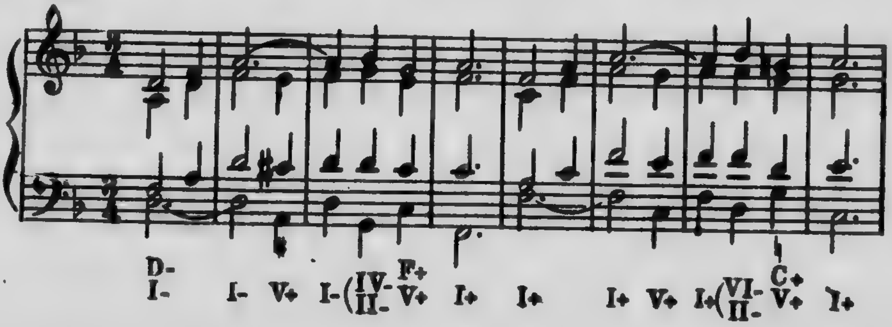
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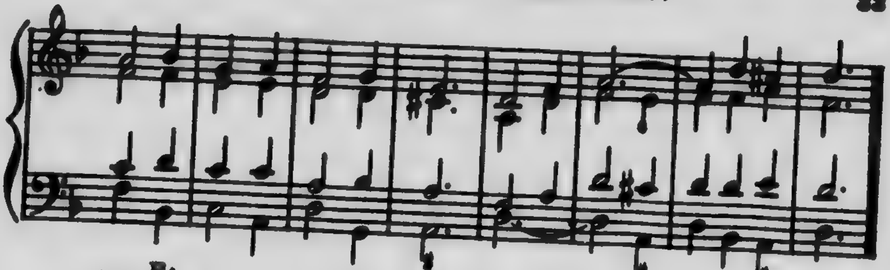
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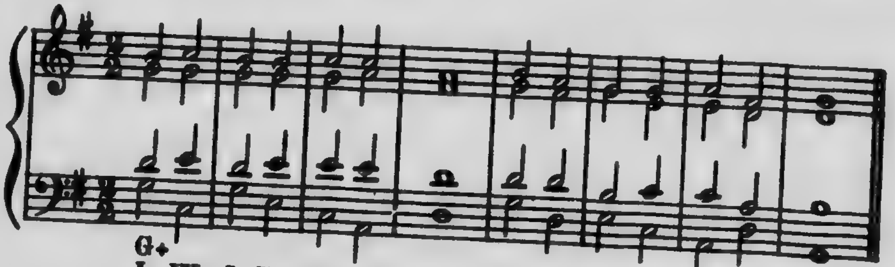
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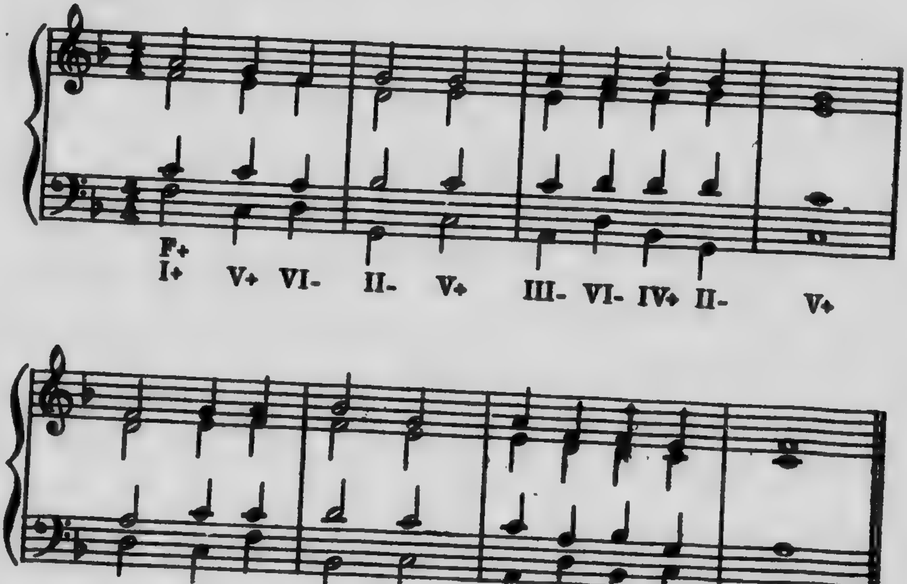
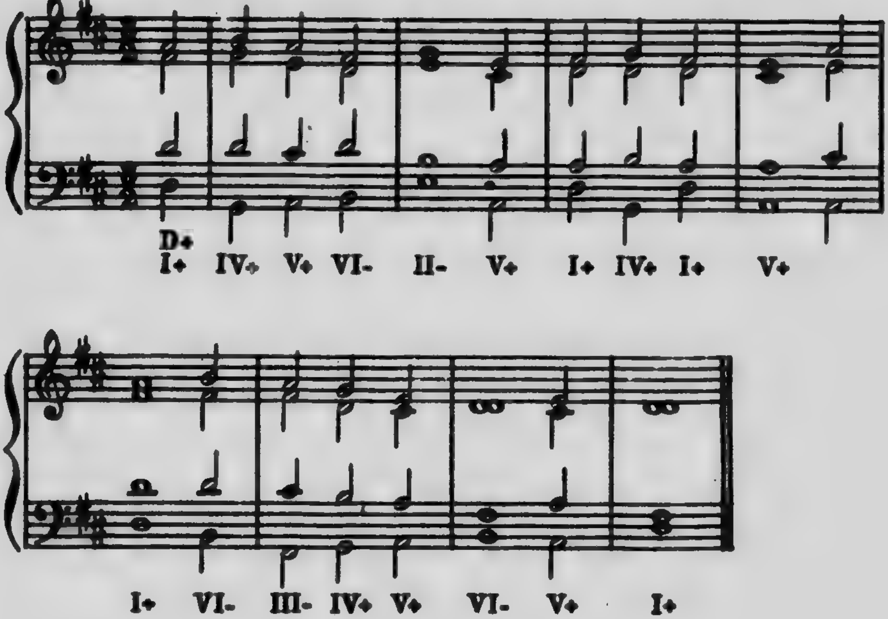
II-
V+
I+

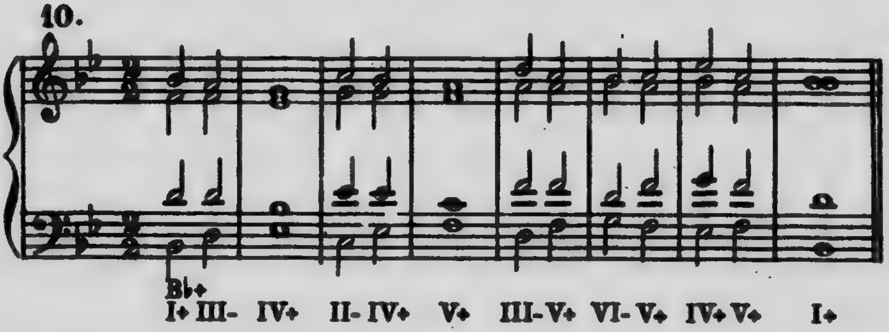
8.


F+
I+
V+
VI-
II-
V+
III-
VI-
IV+
II-
V+
VI-
V+
I+
IV+
V+
III-
VI-
IV+
V+
I+

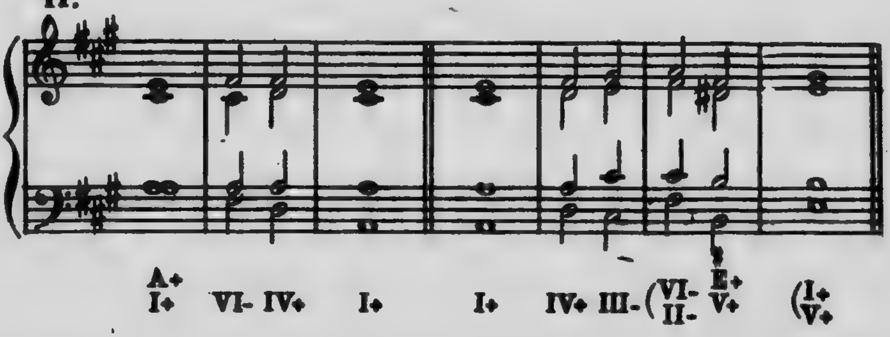
9.

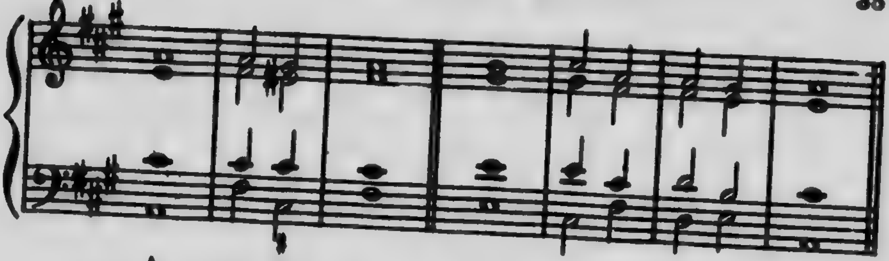

D+
I+ IV+ V+ VI- II- V+ I+ IV+ I+ V+
I+ VI- III- IV+ V+ VI- V+ I+

10.


B♭+
I+ III- IV+ II- IV+ V+ III- V+ VI- V+ IV+ V+ I+

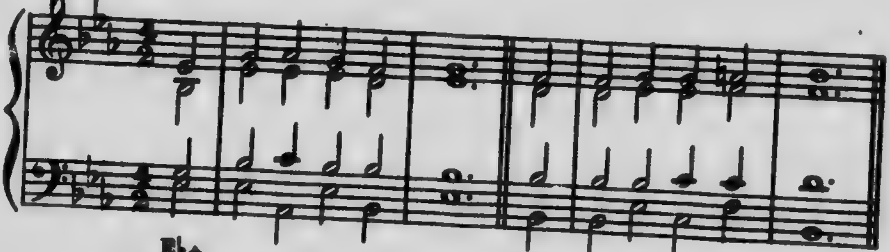
11.


A+
I+ VI- IV+ I+ I+ IV+ III- (VI- II- E+ V+ (I+ V+

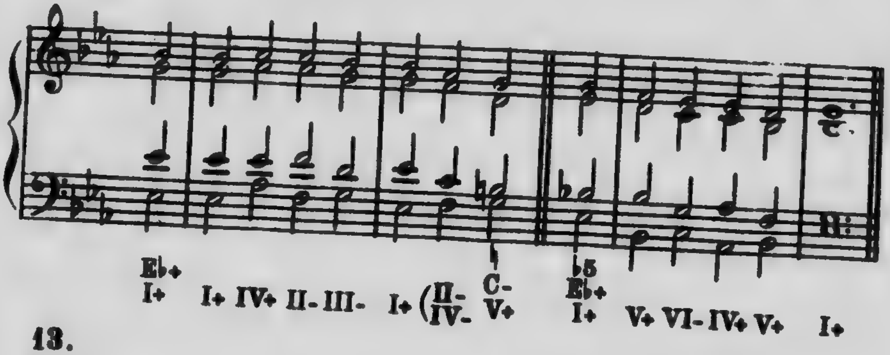


A+ F♯- A+
I+ (VI- V+ (I- V+ III- VI- IV+ V+ I+
I- VI-

12.

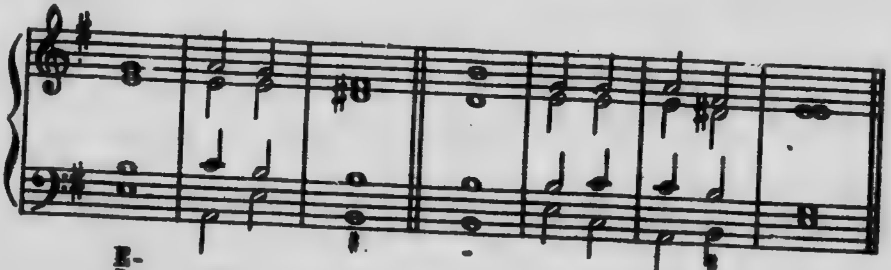


E♭+ B♭+ ♮
I+ I+ IV+ I+ V+ I+ I+ I+ IV+ II- V+ I+



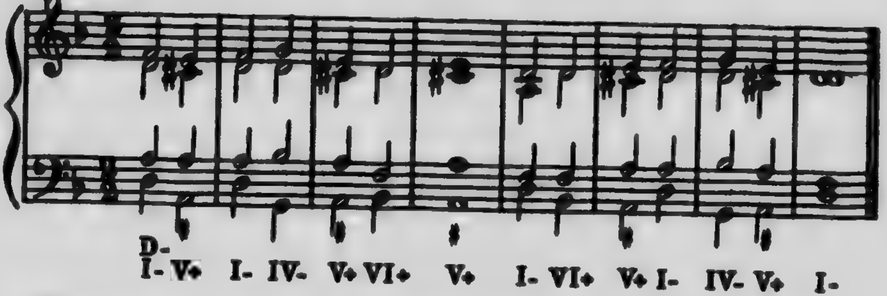
E♭+ ♮ C- ♭5 E♭+
I+ I+ IV+ II- III- I+ (II- V+ I+ V+ VI- IV+ V+ I+
IV-

13.

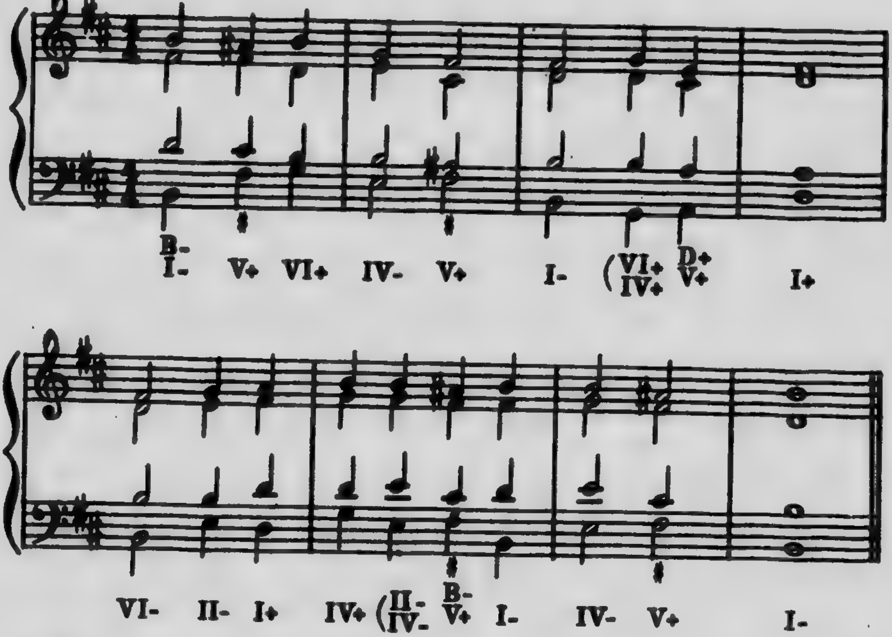


E-
I- IV- I- V+ V+ I- VI+ IV- V+ I-

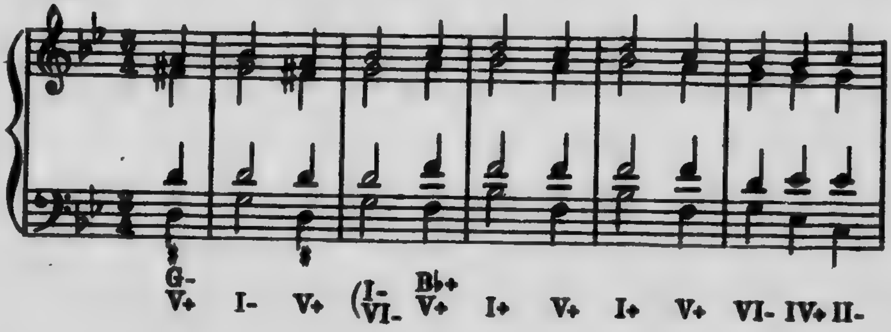
14.

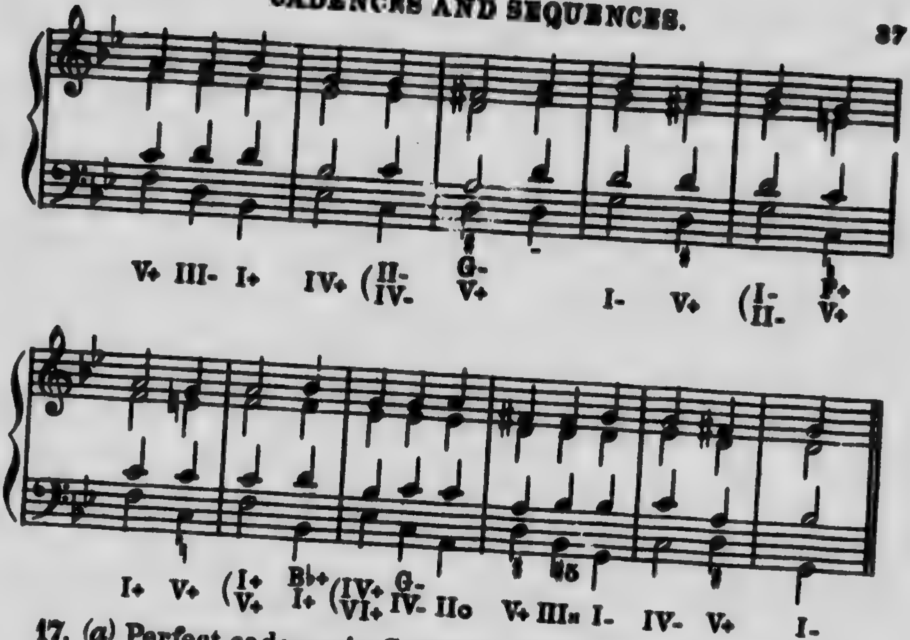

D-
I- V+ I- IV- V+ VI+ V+ I- VI+ V+ I- IV- V+ I-

15.


B-
I- V+ VI+ IV- V+ I- (VI+ IV+ D+ V+ I+
VI- II- I+ IV+ (II- IV- B- V+ I- IV- V+ I-

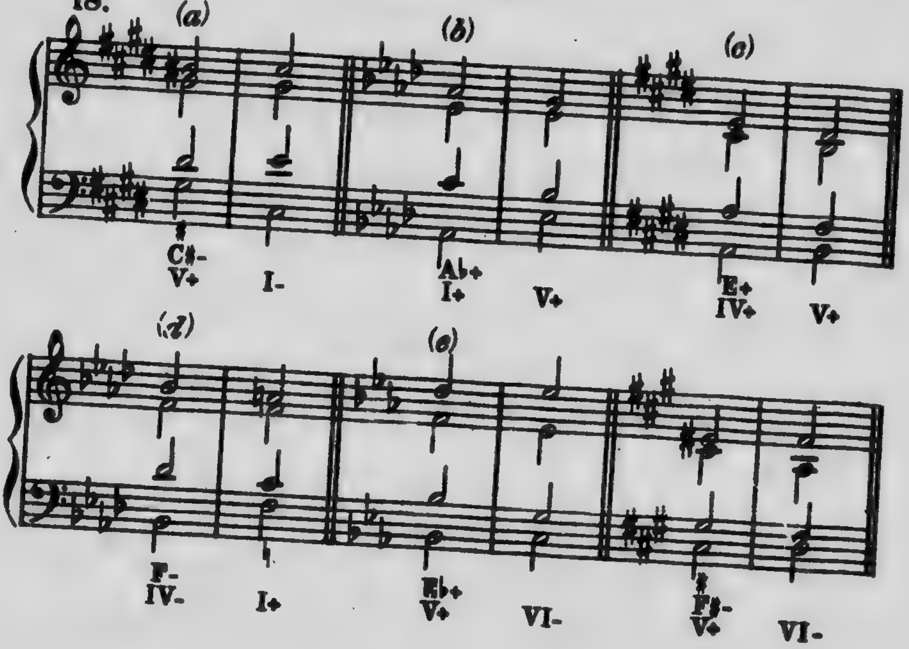
16.


G-
V+ I- V+ (I- VI- B♭+ V+ I+ V+ I+ V+ VI- IV+ II-



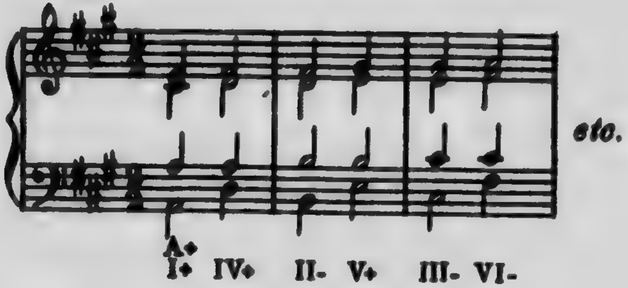
17. *(a)* Perfect cadence in G minor; *(b)* Imperfect cadence in D; *(c)* Deceptive cadence in Bflat; *(d)* Plagal cadence in B minor, with Tierce de Picardie (§47).

18.

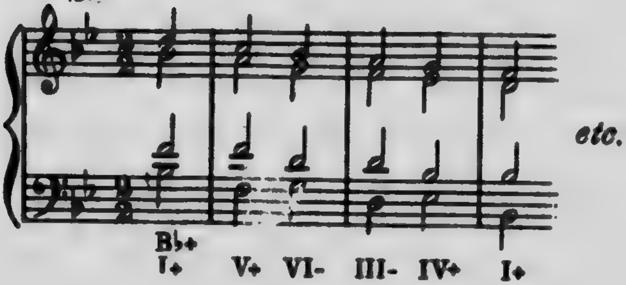


19.

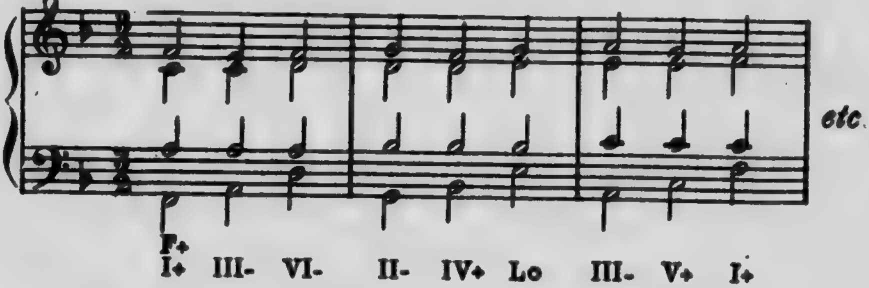
(a)


A+
I+ IV+ II- V+ III- VI-
etc.

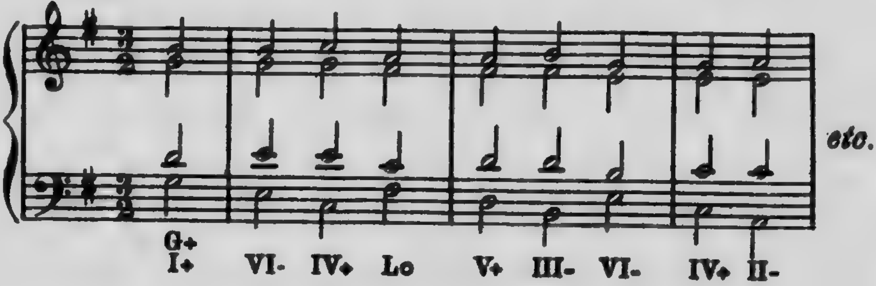
(b)


B♭+
I+ V+ VI- III- IV+ I+
etc.

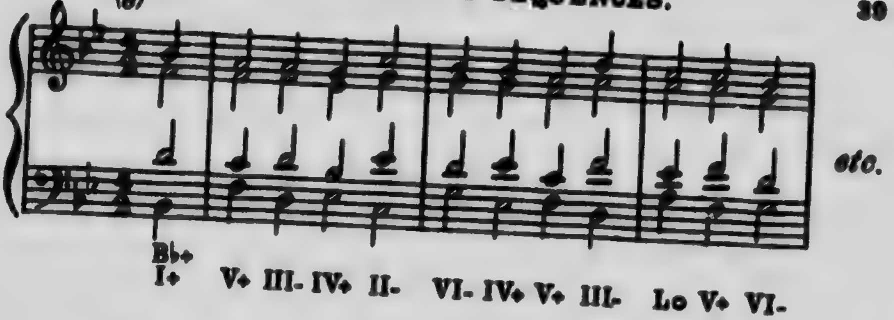
(c)


F+
I+ III- VI- II- IV+ Lo III- V+ I+
etc.

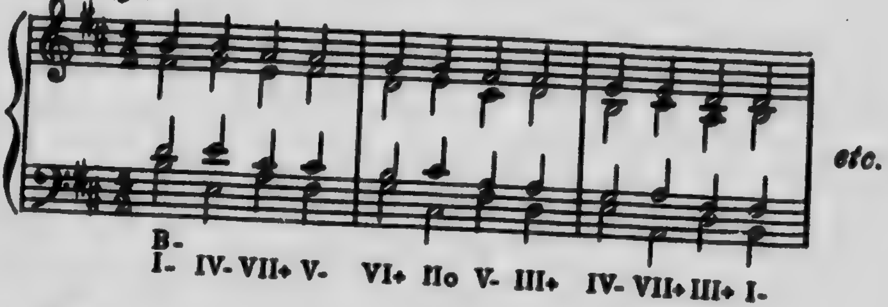
(d)


G+
I+ VI- IV+ Lo V+ III- VI- IV+ II-
etc.

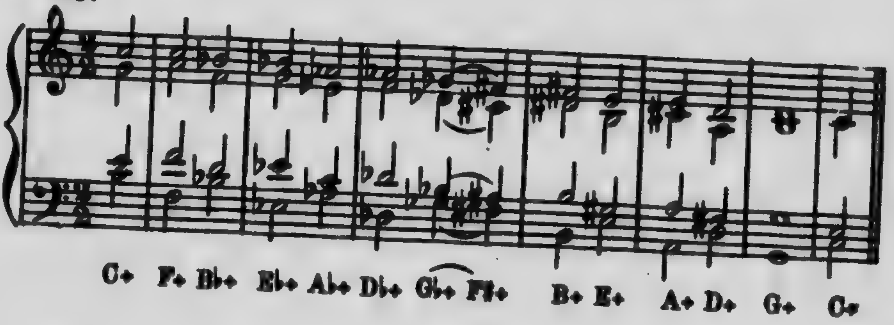
(e)


etc.
B♭+
I+ V+ III- IV+ II- VI- IV+ V+ III- Lo V+ VI-

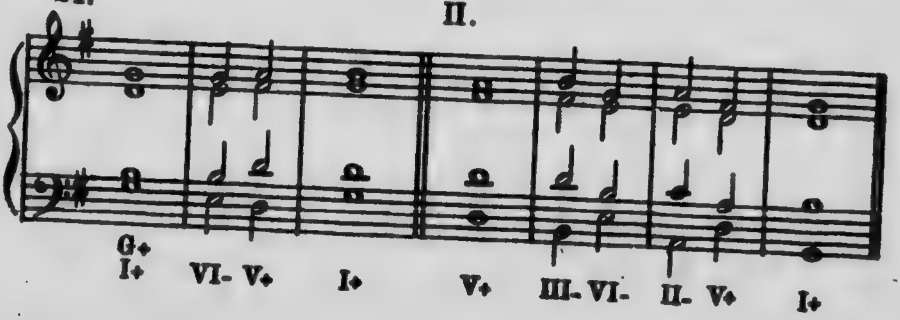
(f)


etc.
B-
I- IV- VII+ V- VI+ IIo V- III+ IV- VII+ III+ I-

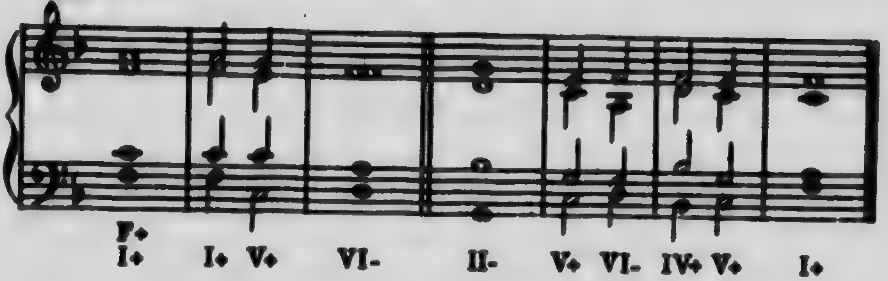
20.


C+ F+ B♭+ E♭+ A♭+ D♭+ G♭+ F♯+ B+ E+ A+ D+ G+ C+

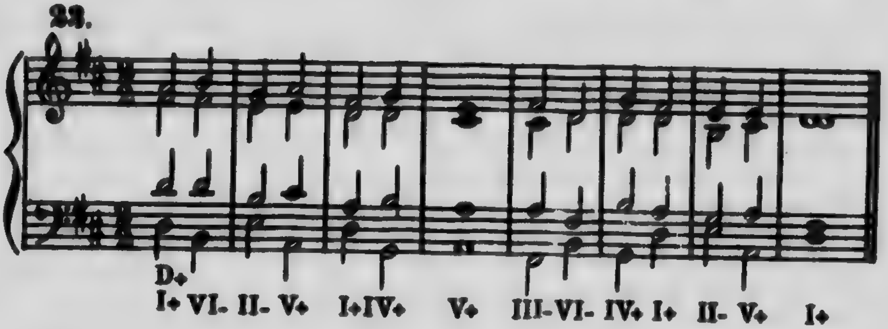
21.


II.
G+
I+ VI- V+ I+ V+ III- VI- II- V+ I+

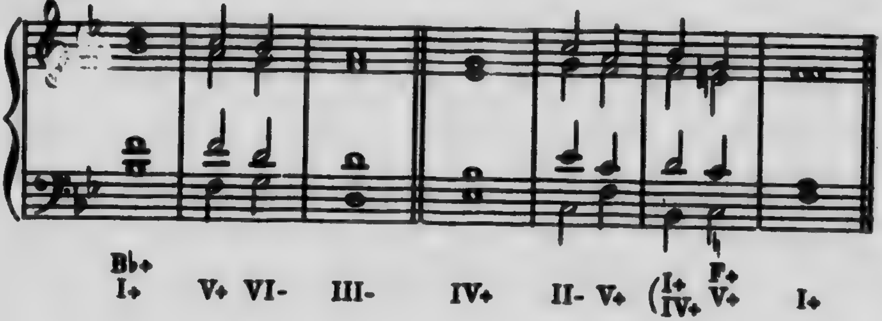
22.

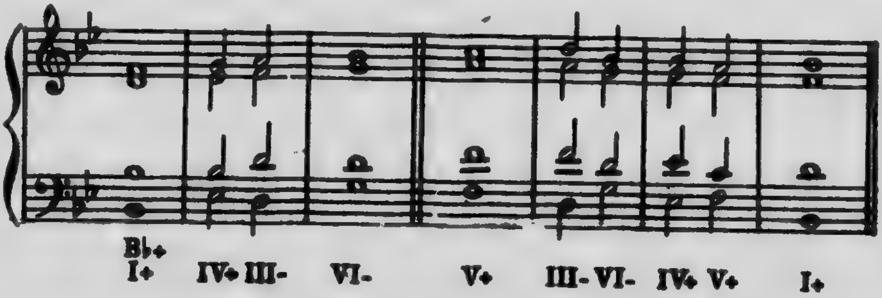

F+
I+ I+ V+ VI- II- V+ VI- IV+ V+ I+

23.

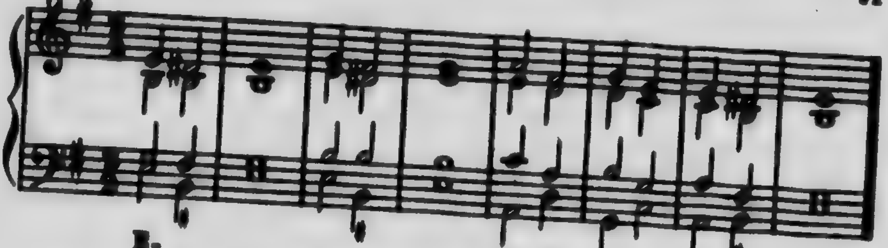

D+
I+ VI- II- V+ I+IV+ V+ III-VI- IV+ I+ II- V+ I+

24.


B♭+
I+ V+ VI- III- IV+ II- V+ (I+ IV+ F+ V+ I+

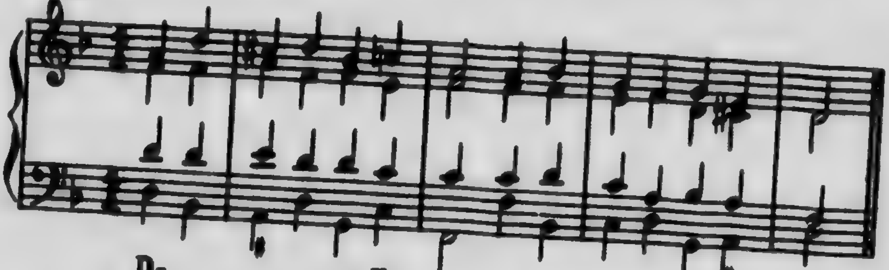

B♭+
I+ IV+ III- VI- V+ III- VI- IV+ V+ I+

25.



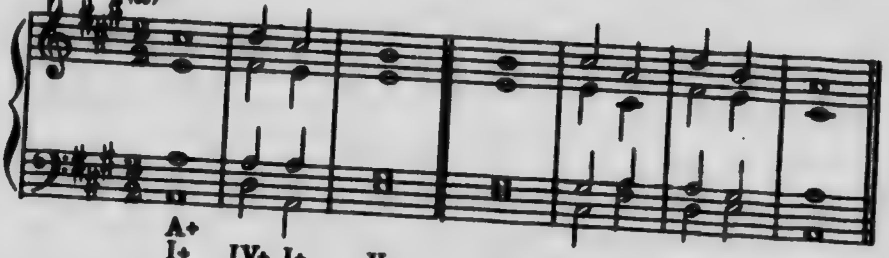
E-
I- V+ I- I- V+ I- (IV- G+ I+ IV+ (II- E- I-
II- V+ IV- V+

26.



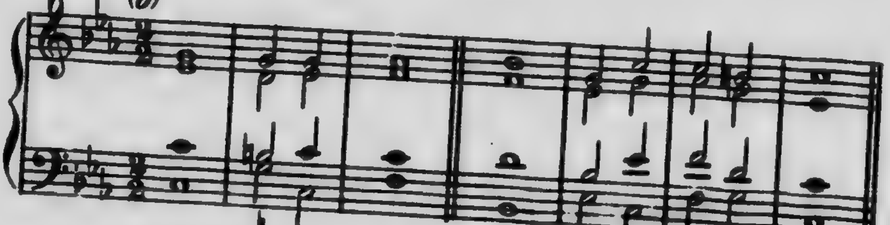
D-
I- VI+ V+ I- (IV- F+ I+ I+ IV+ V+ VI- (II- D- I-
II- V+ IV- V+

27. (a)



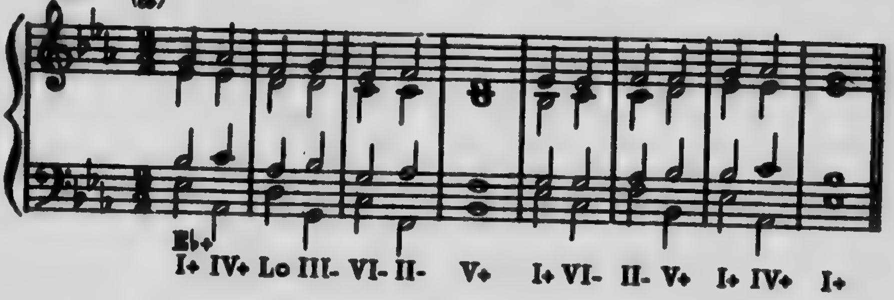
A+
I+ IV+ I+ V+ V+ III- VI- IV+ V+ I+

(b)

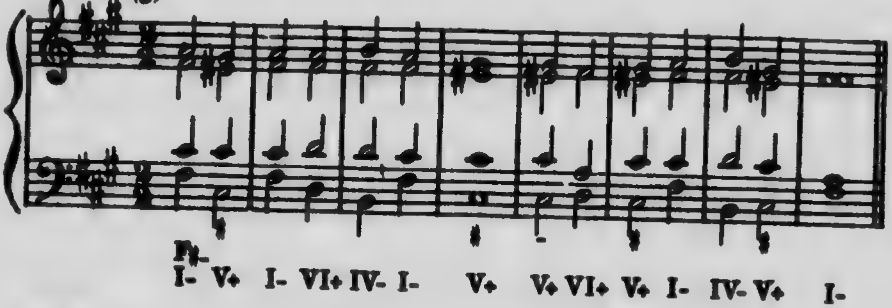


C- E♭+
I- V+ I- IV- V+ I+ VI- (II- C- I-
IV- V+

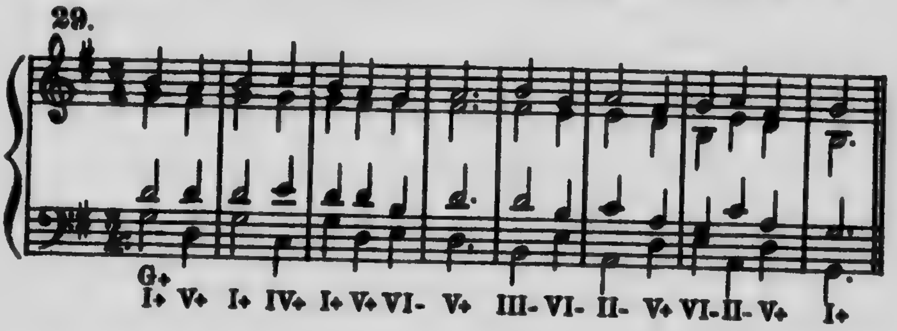
28. (*a*)


E♭+
I+ IV+ Lo III- VI- II- V+ I+ VI- II- V+ I+ IV+ I+

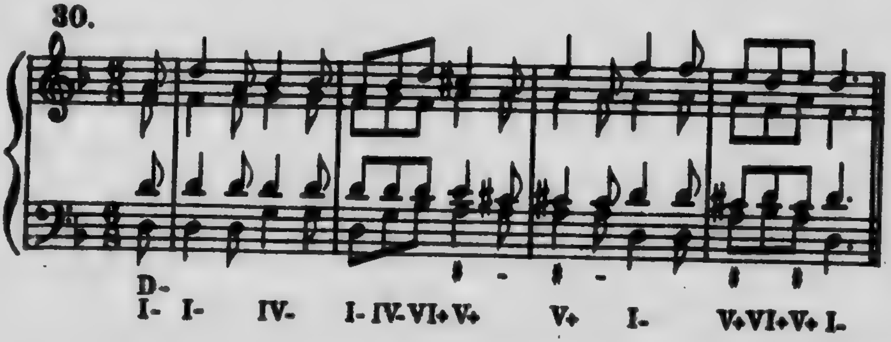
(*b*)


F♯-
I- V+ I- VI+ IV- I- V+ V+ VI+ V+ I- IV- V+ I-

29.


G+
I+ V+ I+ IV+ I+ V+ VI- V+ III- VI- II- V+ VI- II- V+ I+

30.


D-
I- I- IV- I- IV- VI+ V+ V+ I- V+ VI+ V+ I-

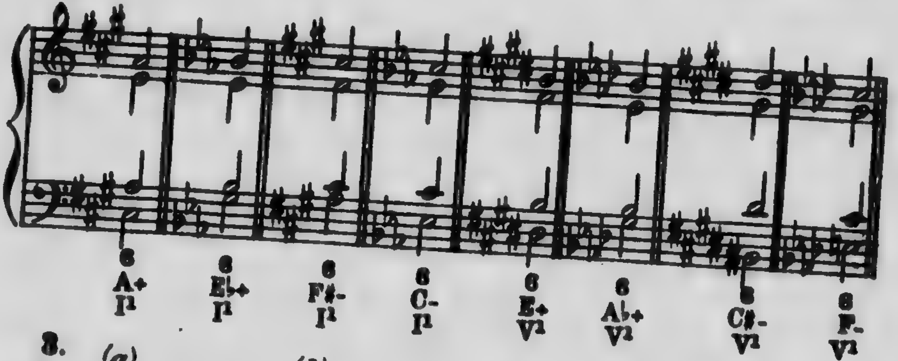
CHAPTER VII.

THE CHORD OF THE SIXTH.

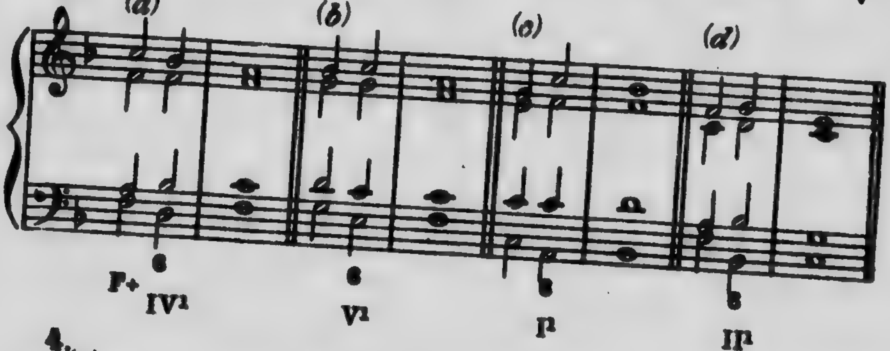
(Pages 110-113.)

1. *(a)* A, minor; *(b)* D, major; *(c)* G, minor; *(d)* B, minor; *(e)* B flat, major; *(f)* A flat, major; *(g)* C sharp, minor.

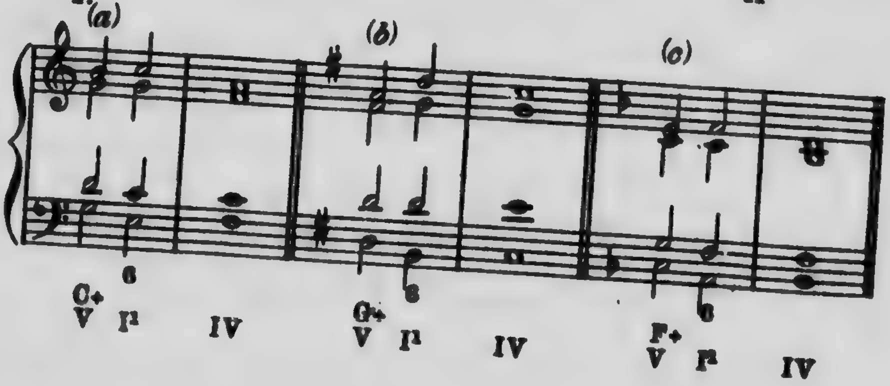
2.



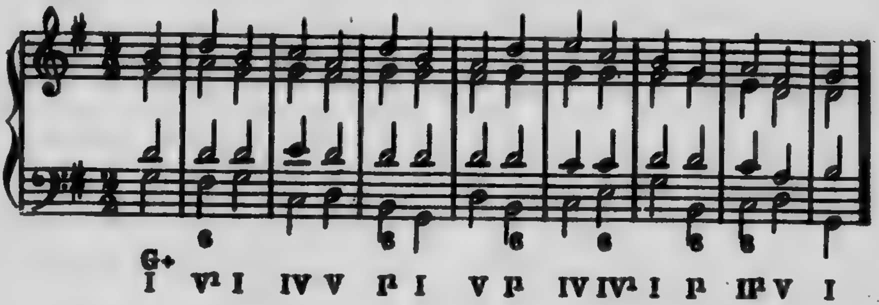
3.



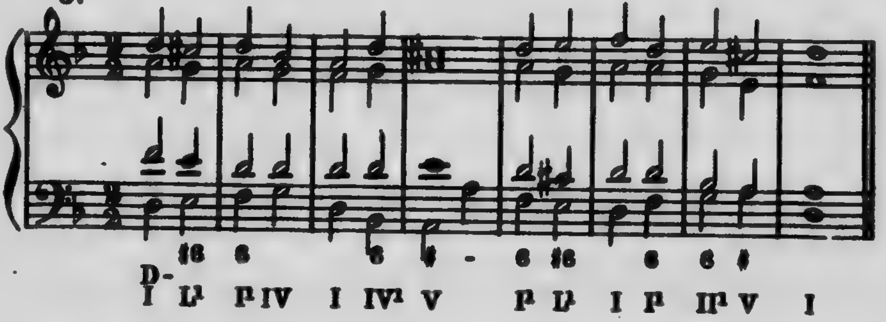
4.



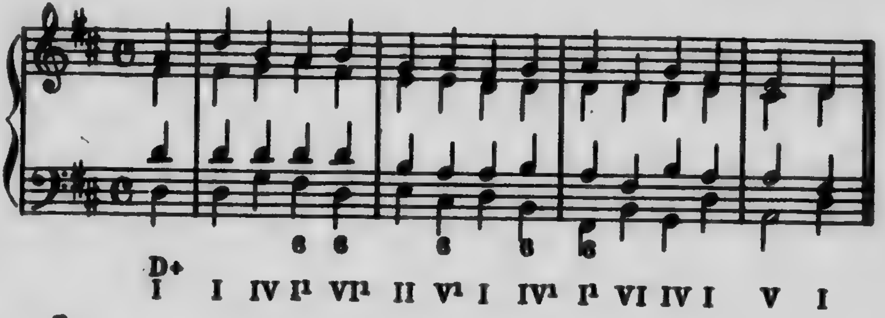
5.


6 6 6 6 6 6
G+
I V^1 I IV V I^1 I V I^1 IV IV^1 I I^1 II^1 V I

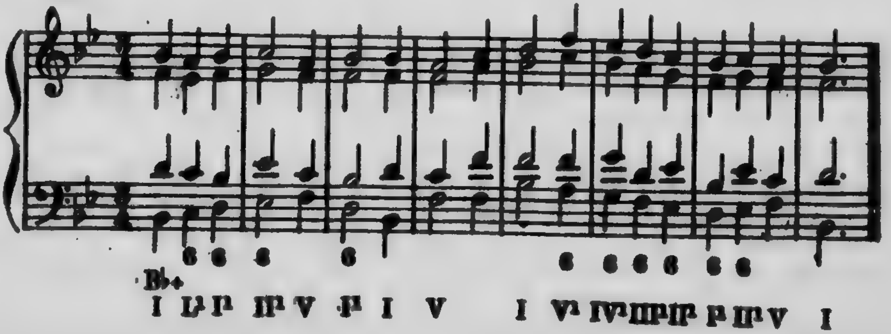
6.


#6 6 6 # - 6 #6 6 6 #
D-
I I^2 I^1 IV I IV^1 V I^1 I^2 I I^1 II^1 V I

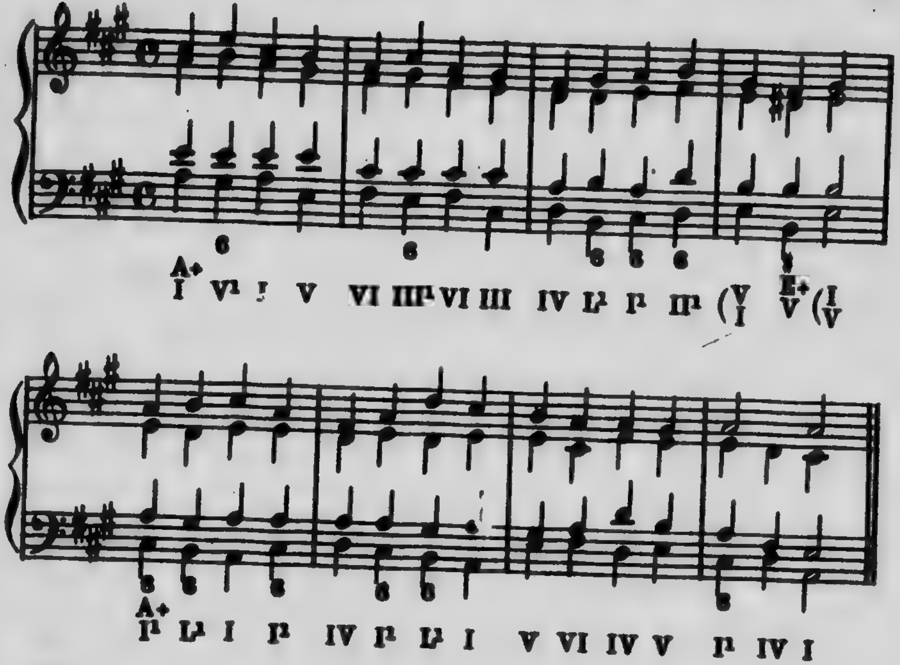
7.


6 6 6 6 6
D+
I I IV I^1 VI^1 II V^1 I IV^1 I^1 VI IV I V I

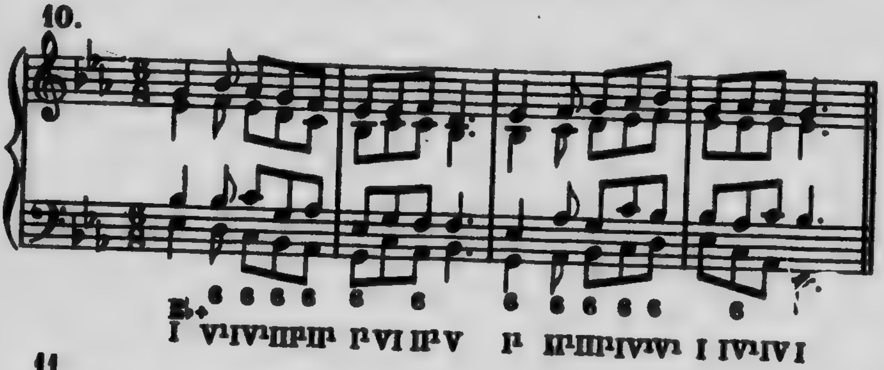
8.


6 6 6 6 6 6 6 6 6 6
B♭+
I I^2 I^1 II^1 V I^1 I V I V^1 IV^1 III^1 II^1 I^1 II^1 V I

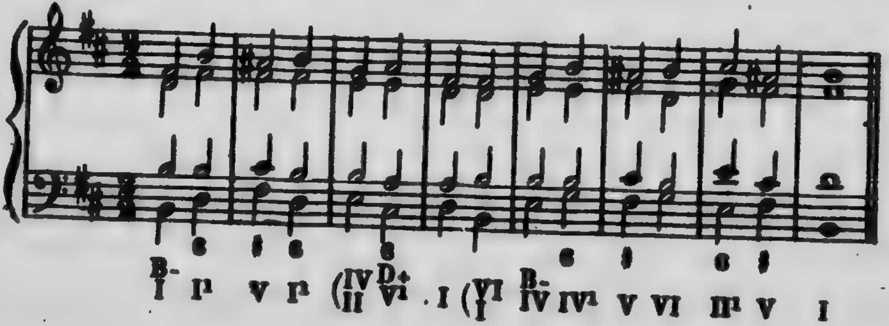
9.


6
6
6 6 6
#
A+
I V¹ I V VI III¹ VI III IV I¹ I¹ II¹ (V/I
E+
V (I/V
6 6 6 6 6 6
A+
I¹ I¹ I I¹ IV I¹ I¹ I V VI IV V I¹ IV I

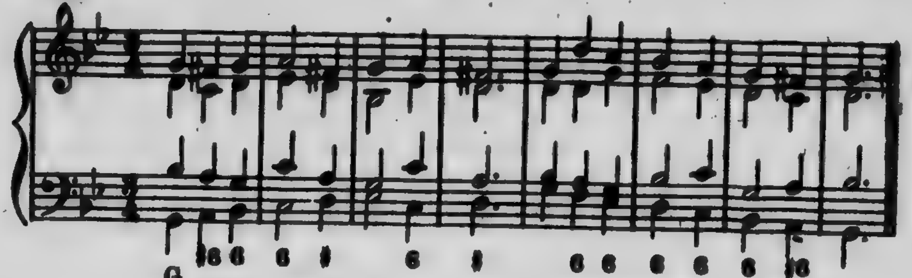
10.


E♭+
6 6 6 6 6 6 6 6 6 6 6 6
I V¹ IV¹ II¹ II¹ I¹ VI II¹ V I¹ II¹ II¹ IV¹ V¹ I IV¹ IV I

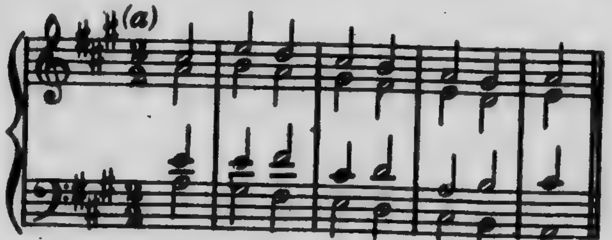
11.

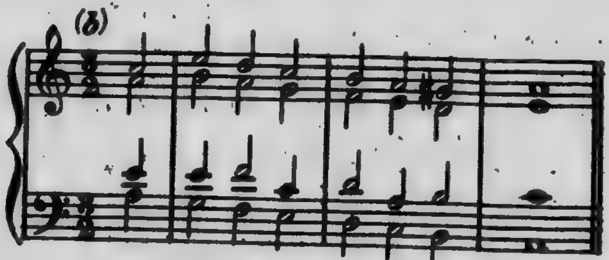

6 # 6 6 6 # 6 #
B-
I I¹ V I¹ (IV/II
D+
VI¹ I (VI/I
B-
IV IV¹ V VI II¹ V I

12.

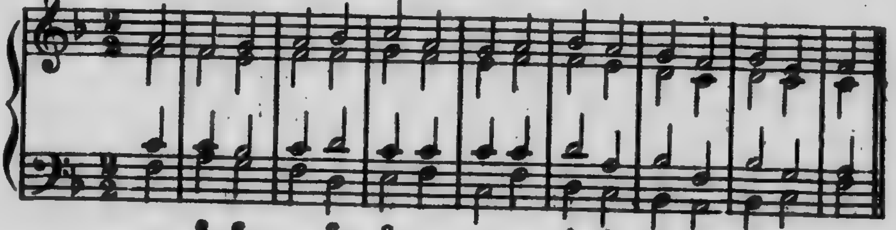

#6 6 6 # 6 # 6 6 6 6 6 #6
G-
I L^1 I^1 II^1 V VI II^1 V I V^1 IV^1 III^1 II^1 I^1 L^1 I

13.

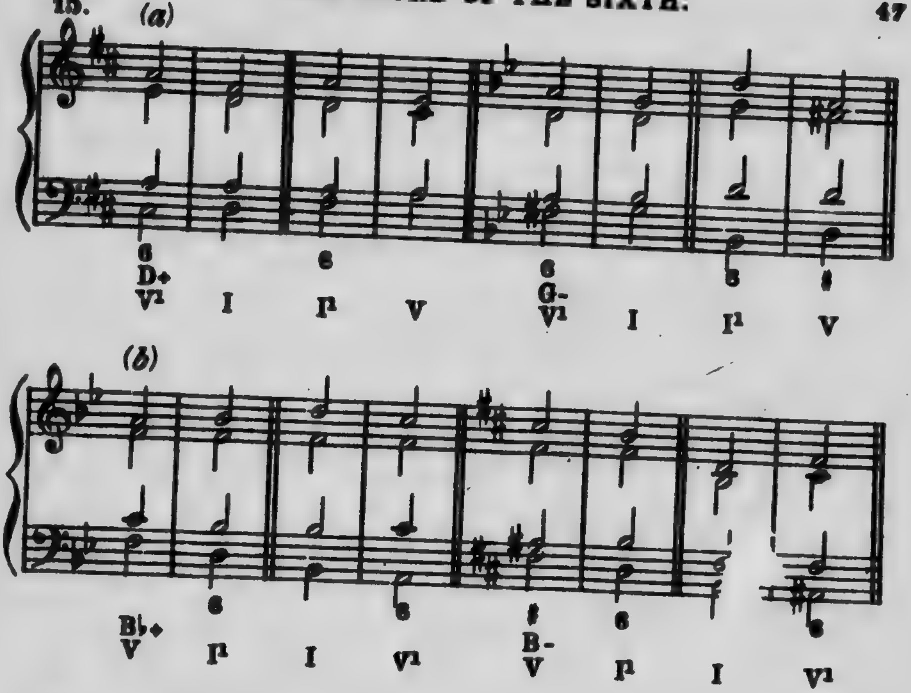

(a)
6 6 6 6 6 6
A+
I V^1 IV^1 III^1 II^1 I^1 L^1 I


(b)
6 6 6 6 6 #6
A-
I V^1 IV^1 III^1 II^1 I^1 L^1 I

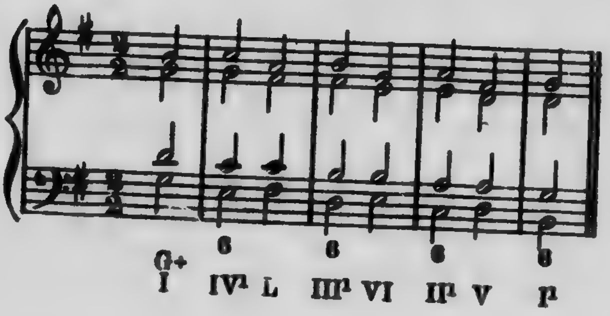
14.


6 6 6 6 6 6 6 6 6 6
F+
I I^1 L^1 I IV^1 V^1 I V I IV^1 III^1 II^1 I^1 II^1 V I

15.



16.



If it is deemed advisable, at this stage for the student to harmonize melodies, those in Chapter VI (Nos. 21 to 26) will be found suitable. The student may be interested to know that exercises in the first species of counterpoint, irrespective of the number of voices for which they are written, are constructed upon identically the same harmonic basis as those in the present chapter.

CHAPTER VIII.

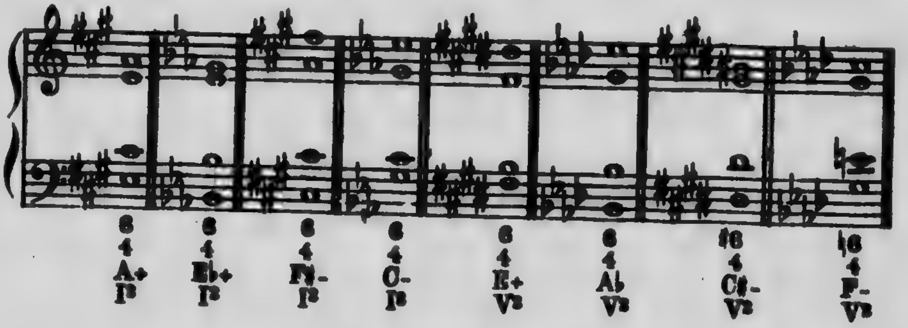
THE CHORD OF THE SIX-FOUR.

(Pages 126-133.)

I.

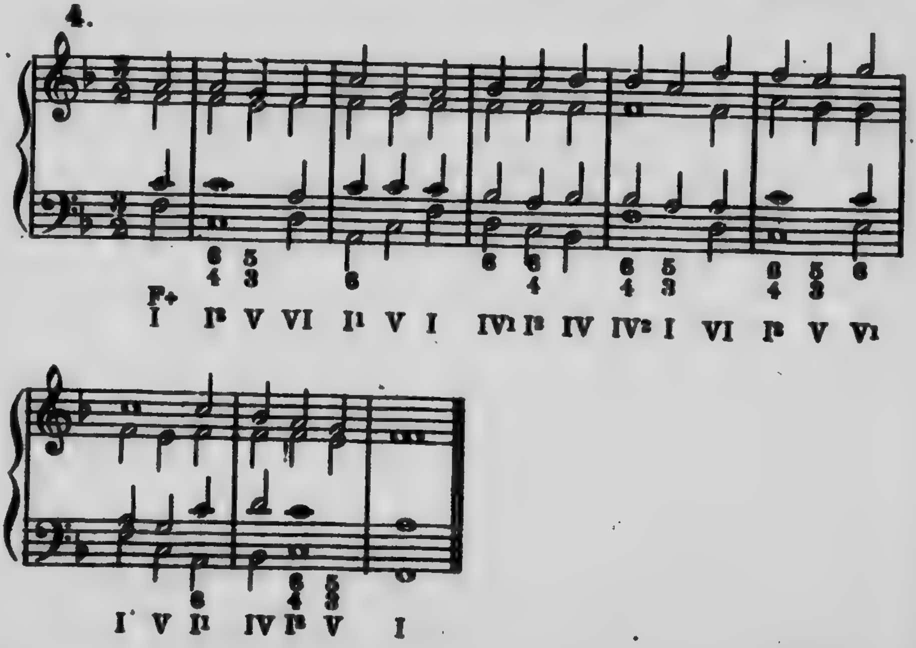
1. *(a)* F, major; *(b)* A, minor; *(c)* E flat, major; *(d)* F sharp, minor; *(e)* B, major; *(f)* B flat, minor; *(g)* D sharp, minor.

2.

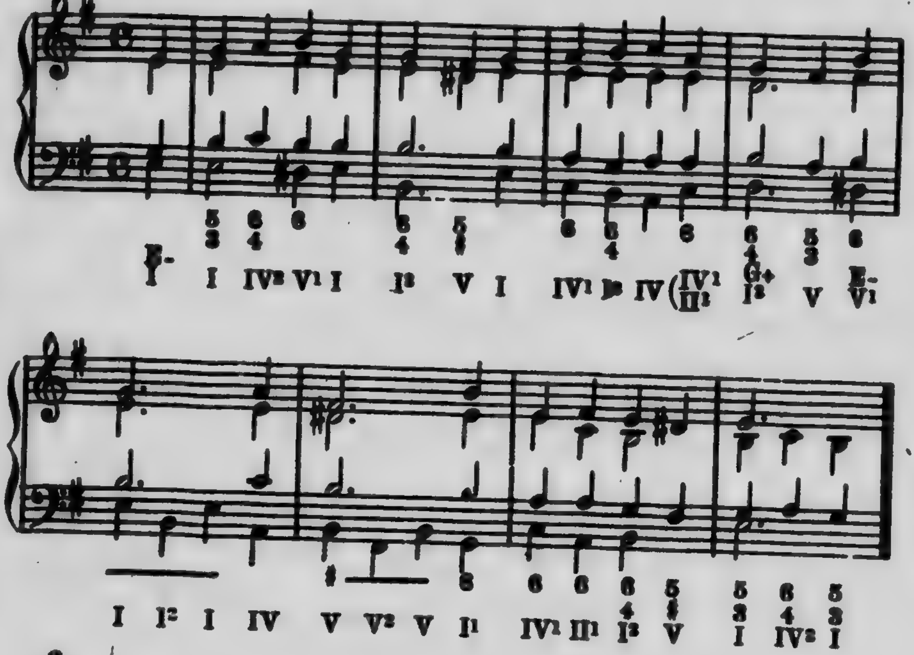


3. *(a)* Pedal six-four; *(b)* Passing six-four; *(c)* Appoggiatura six-four; *(d)* Cadential six-four; *(e)* Arpeggio six-four (§§ 68, 69).

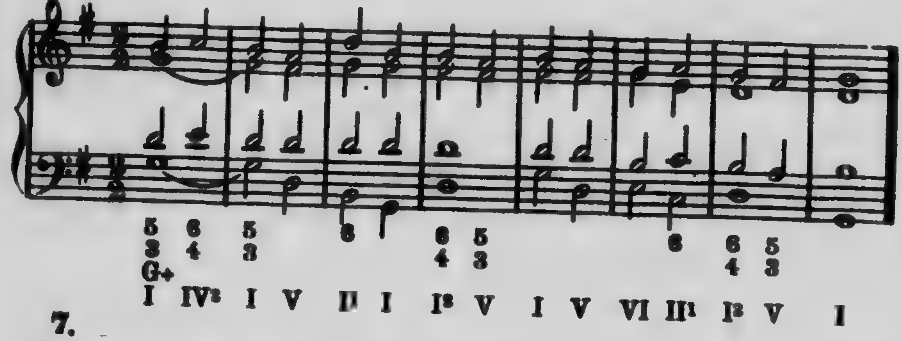
4.



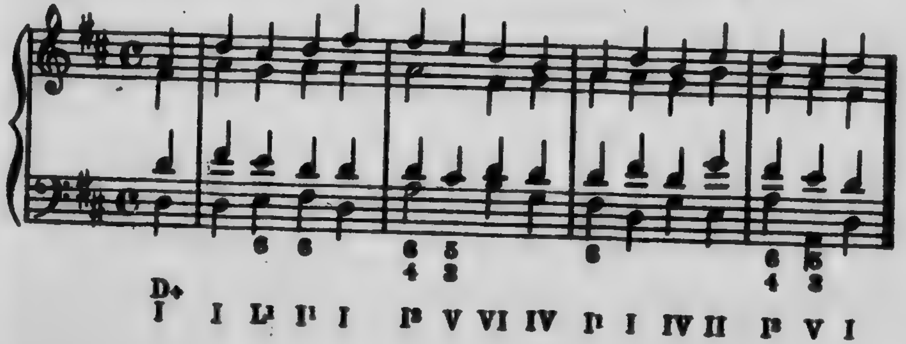
5.


5 3 6 4 6 6 4 5 ♯ 6 6 4 6 6 4 5 3 6
E- I I IV² V¹ I I² V I IV¹ I³ IV (IV¹ II³ G+ I² V E- V¹
♯ 6 6 6 6 4 5 ♯ 5 3 6 4 5 3
I I² I IV V V² V I¹ IV¹ II¹ I² V I IV² I

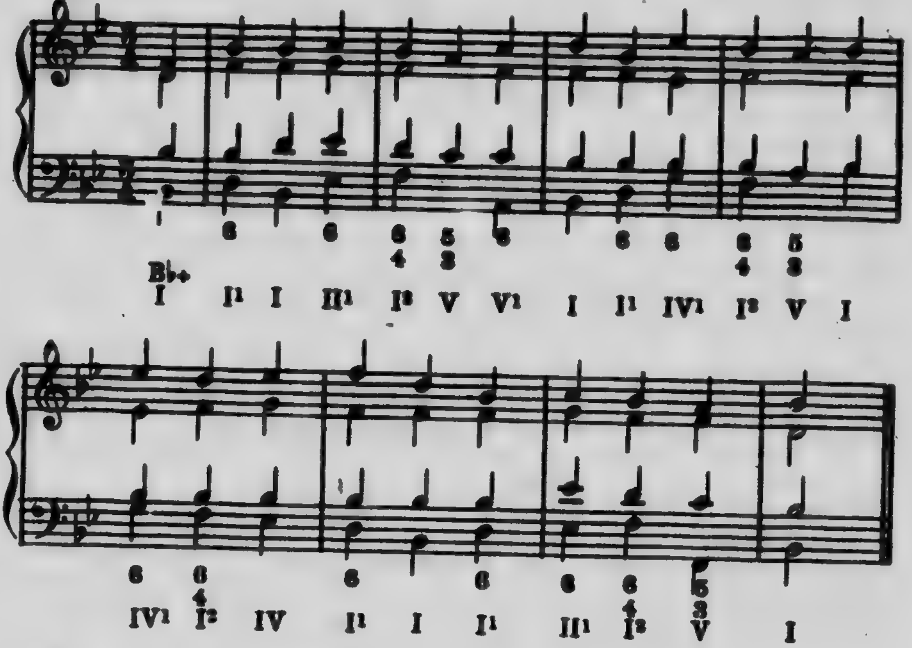
6.


5 3 6 4 5 3 6 6 4 5 3 6 6 4 5 3
G+ I IV² I V II I I² V I V VI II¹ I² V I

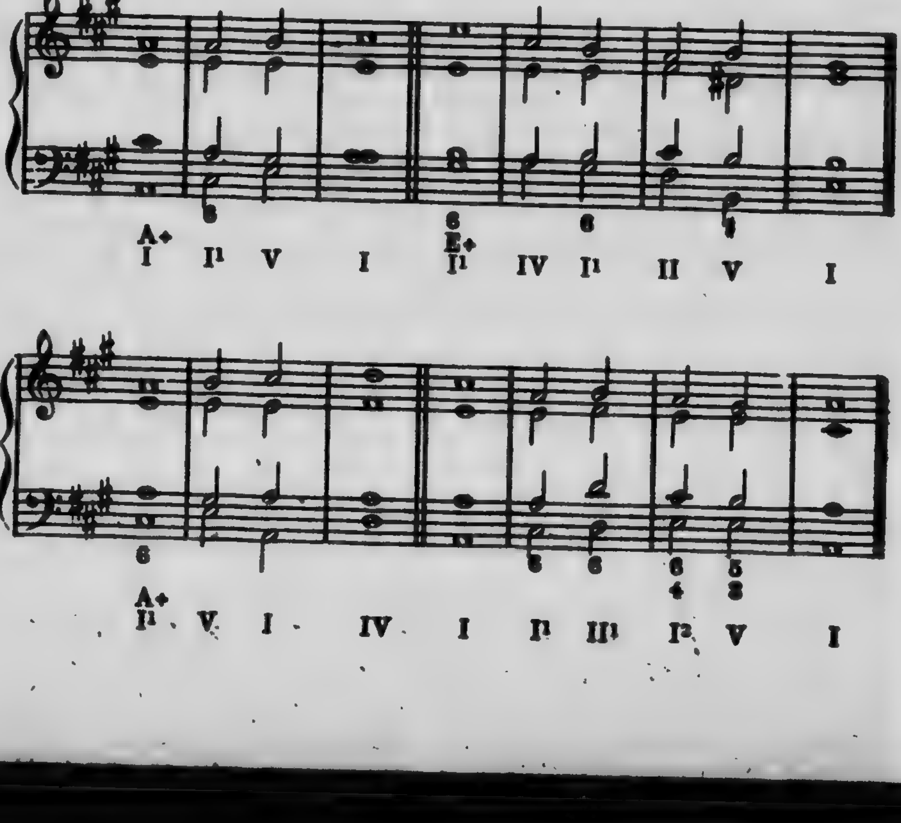
7.


6 6 6 4 5 3 6 6 4 5 3
D+ I I I² I¹ I I² V VI IV I¹ I IV II I² V I

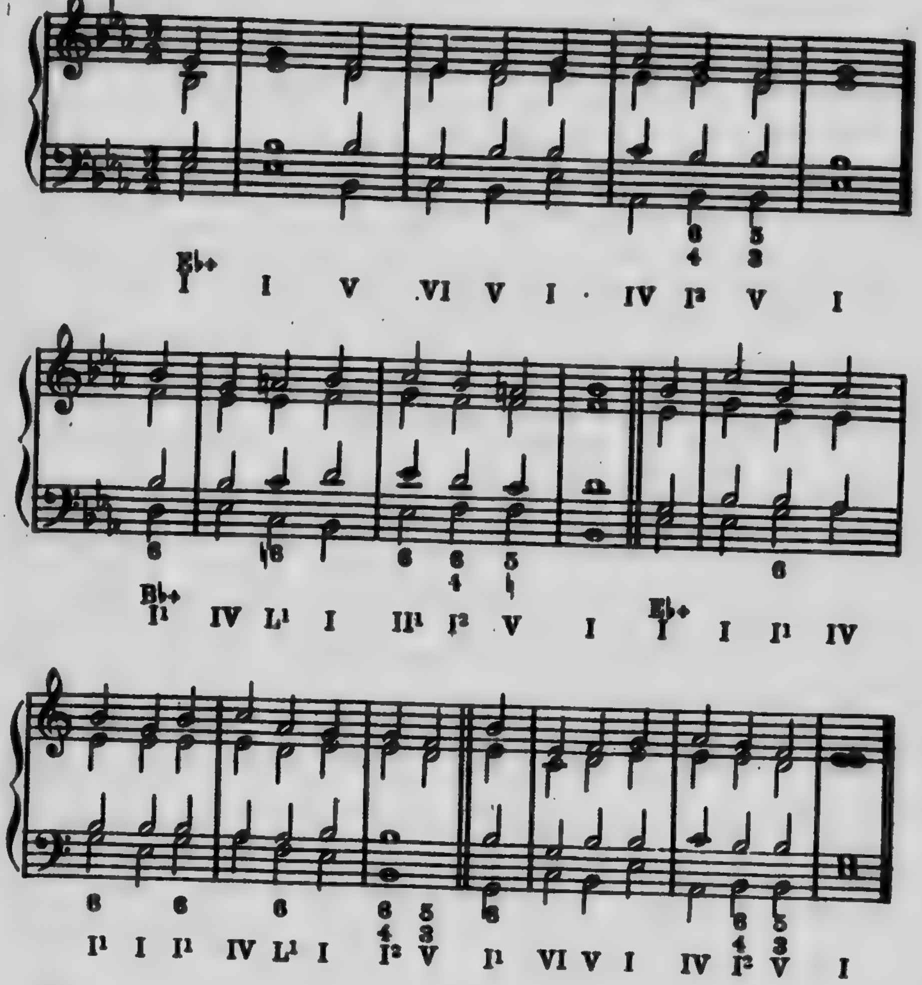
8.


6 6 6/4 5/3 6 6 6/4 5/3
B♭+
I I¹ I II¹ I² V V¹ I I¹ IV¹ I² V I
6 6/4 6 6 6 6/4 5/3
IV¹ I² IV I¹ I I¹ II¹ I² V I

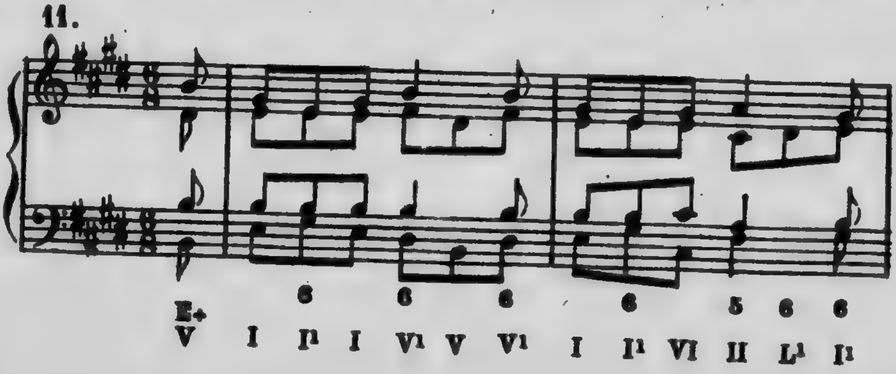
9.

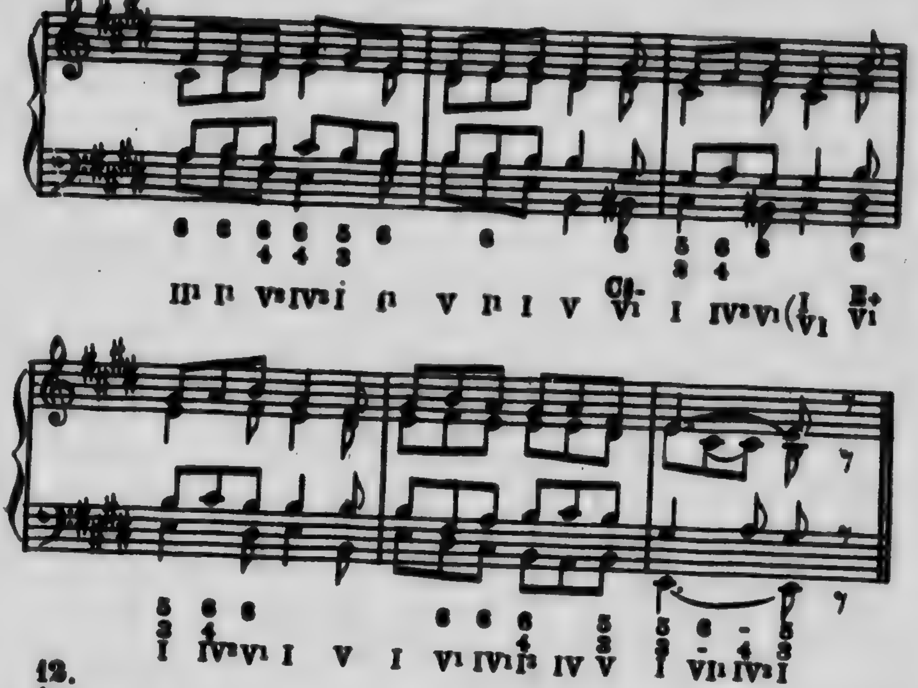

6 6 6
A+
I I¹ V I
E+
I¹ IV I¹ II V I
6 6 6 6/4 5/3
A+
I¹ V I IV I I¹ II¹ I² V I

10.

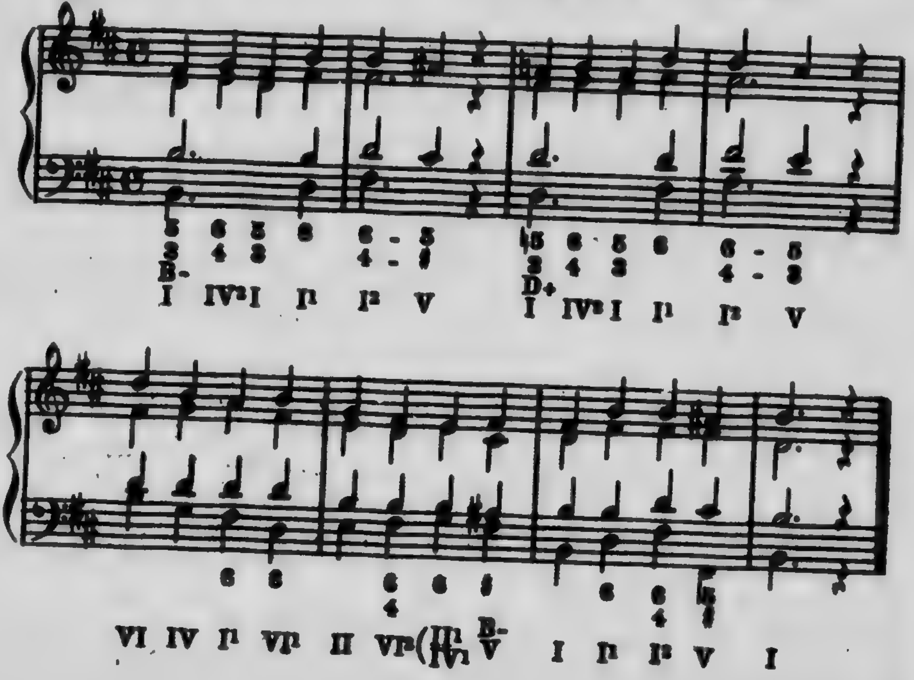

6 4
5 3
E♭+
I I V VI V I IV I^2 V I
6
♮6
6
6 4
5 ♮
6
B♭+
I^1 IV L^1 I II^1 I^2 V I
E♭+
I I I^1 IV
6 6 6 6 4 5 3 6 6 4 5 3
I^1 I I^1 IV L^1 I I^2 V I^1 VI V I IV I^2 V I

11.

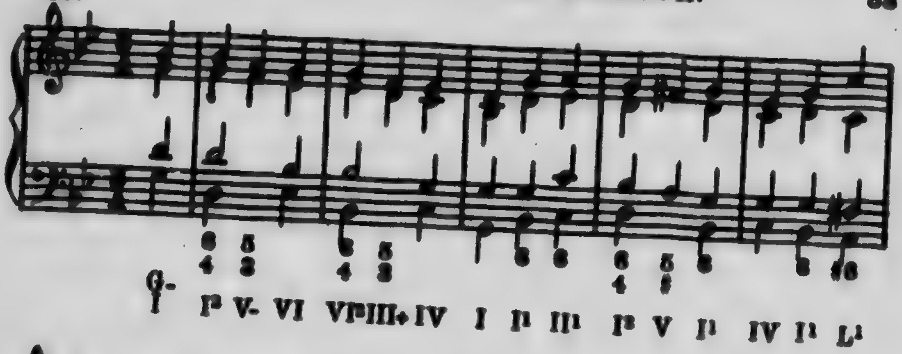

6 6 6 6 5 6 6
E+
V I I^1 I V^1 V V^1 I I^1 VI II L^1 I^1

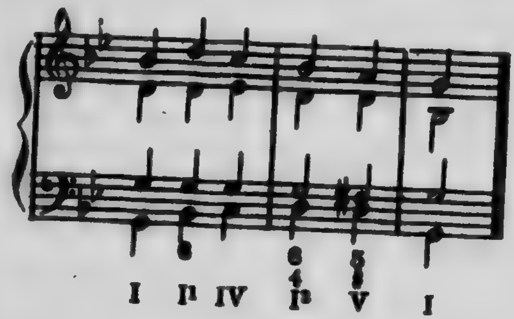

6 6 6/4 6/4 5/3 6 6 6 5/3 6/4 6 6
II1 I1 V3 IV3 I I1 V I1 I V C#- VI I IV3 V1 (I VI B+ VI
5/3 6/4 6 6 6 6/4 5/3 5/3 6 - 5/3 7
I IV3 V1 I V I V1 IV1 I3 IV V I VI1 IV3 I

12.

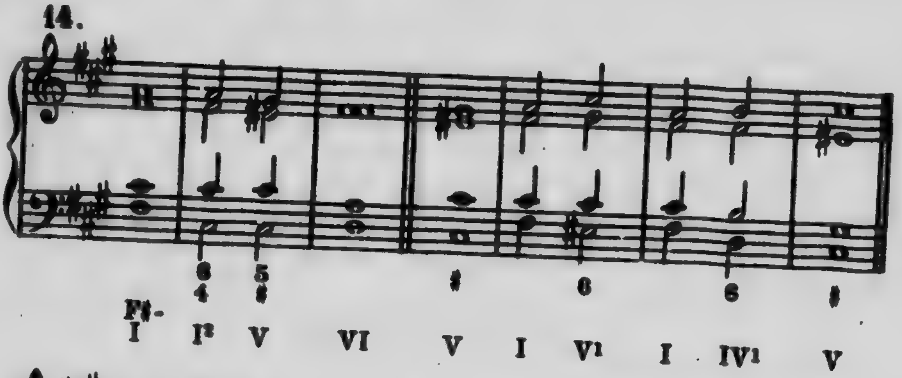

5/3 6/4 5/3 6 6/4 - 5/#
B-
I IV3 I I1 I2 V
5/3 6/4 5/3 6 6/4 - 5/3
D+
I IV3 I I1 I2 V
6 6 6/4 6 # 6 6/4 5/#
VI IV I1 VI1 II VI3 (III IV1 B- V I I1 I2 V I

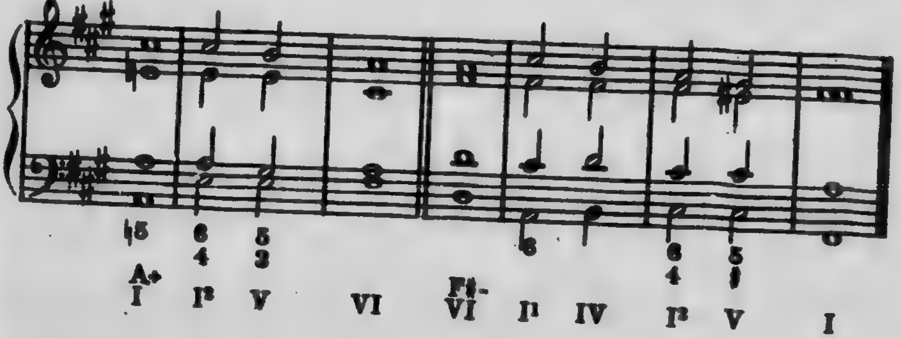
13.


6 4
5 3
6 4
5 3
6
6
6 4
5 ♯
6
6
♯6
G-
I I^2 V- VI VI^2 III+ IV I I^1 III^1 I^2 V I^1 IV I^1 I^1

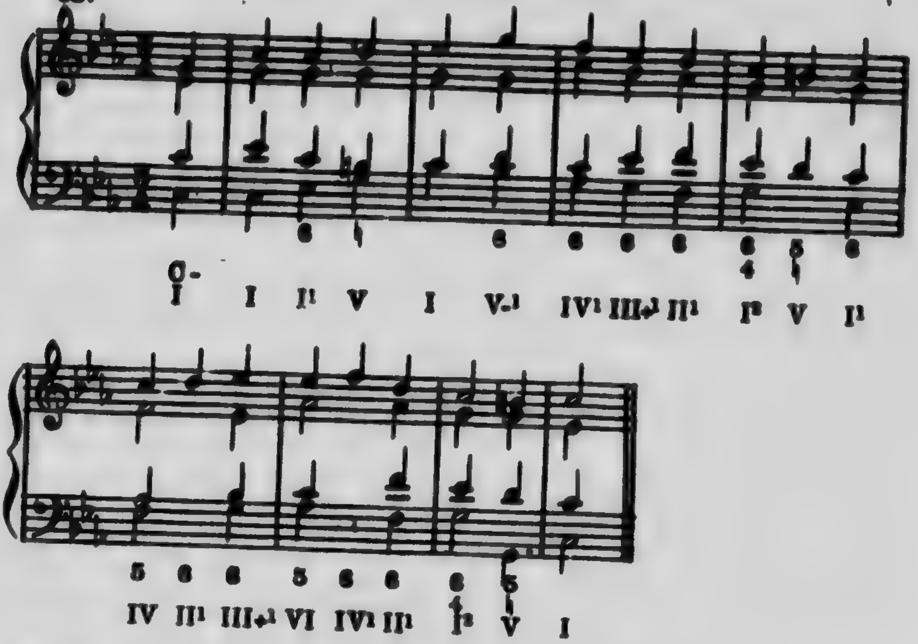

6
6 4
5 ♯
I I^1 IV I^2 V I

14.

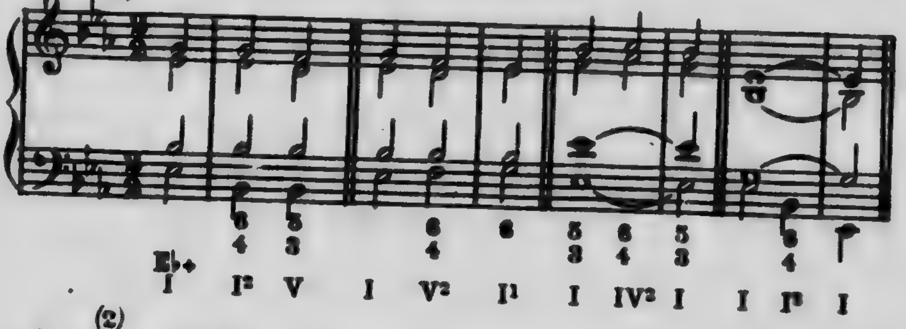

6 4
5 ♯
♯
6
6
♯
F♯-
I I^2 V VI V I V^1 I IV^1 V


♮5
6 4
5 3
6
6 4
5 ♯
A+
I I^2 V VI
F♯-
VI I^1 IV I^2 V I

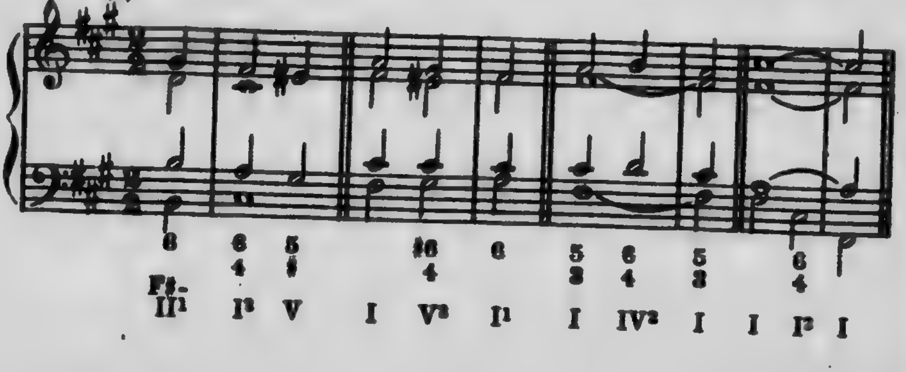
15.


6 ♮ 6 6 6 6 6/4 5/♮ 6
C-
I I I¹ V I V-¹ IV¹ III+¹ II¹ I² V I¹
5 6 6 5 6 6 6/4 5/♮
IV II¹ III+¹ VI IV¹ II¹ I² V I

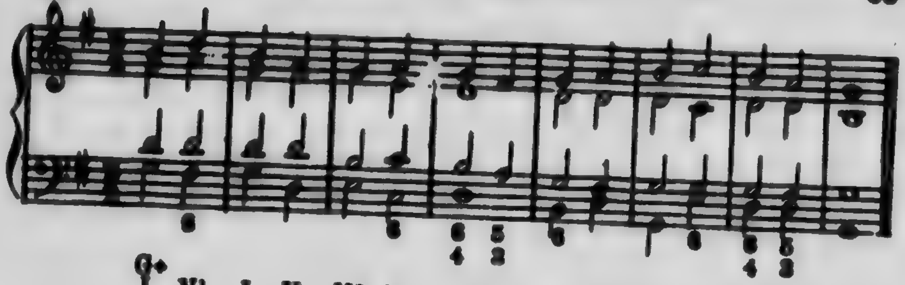
16. (1)


6/4 5/3 6/4 6 5/3 6/4 5/3 6/4
E♭+
I I² V I V² I¹ I IV² I I I² I

(2)


6 6/4 5/♯ ♯6/4 6 5/3 6/4 5/3 6/4
F♯-
II¹ I² V I V² I¹ I IV² I I I² I

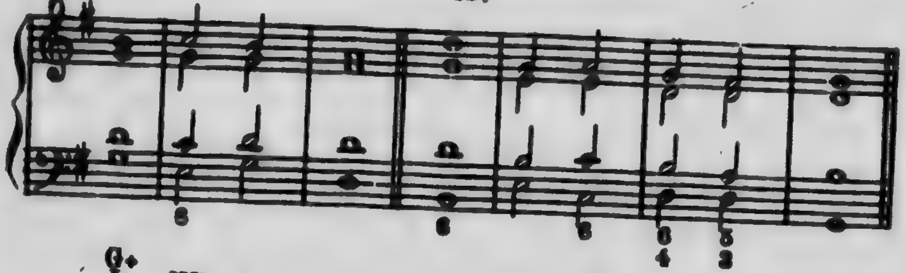
17.



G+
I V^1 I V VI II^1 I^2 V I^1 V I IV^1 I^2 V I

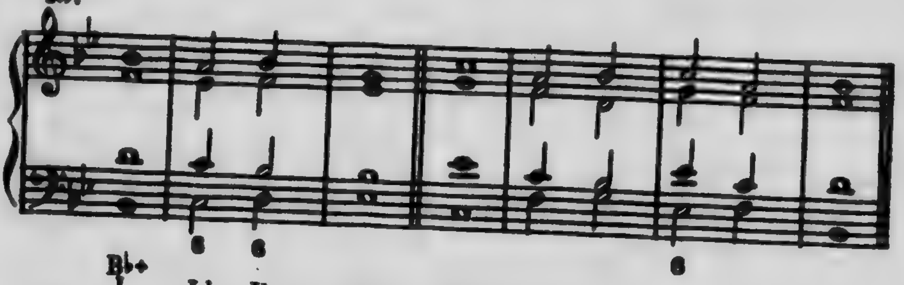
18.

II.



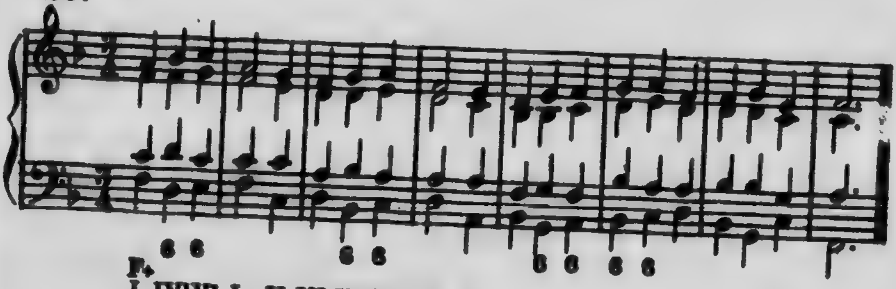
G+
I IV^1 I V I^1 VI III^1 I^2 V I

19.



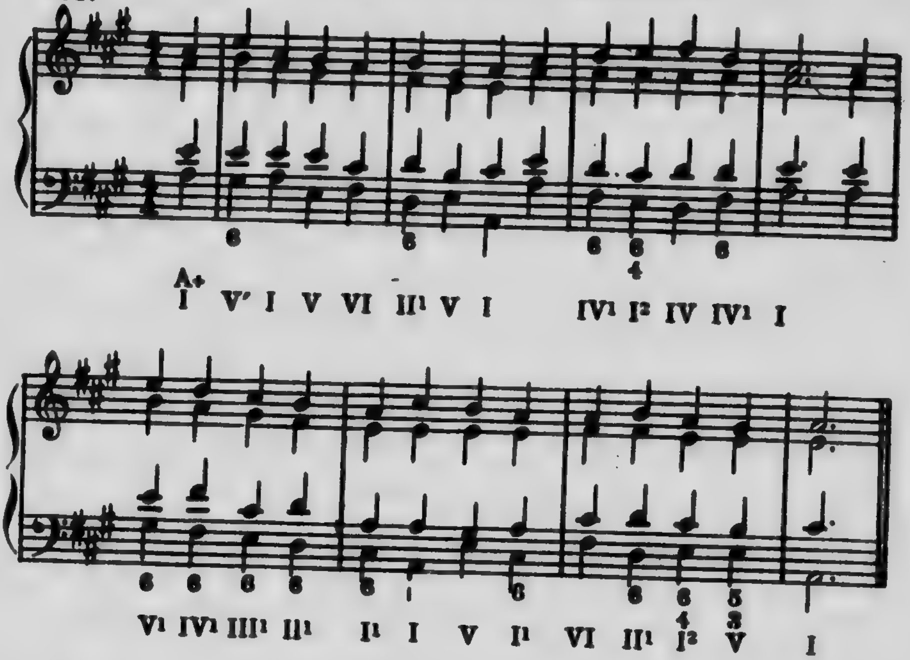
B♭+
I L^1 I^1 IV II V VI II^1 V I

20.

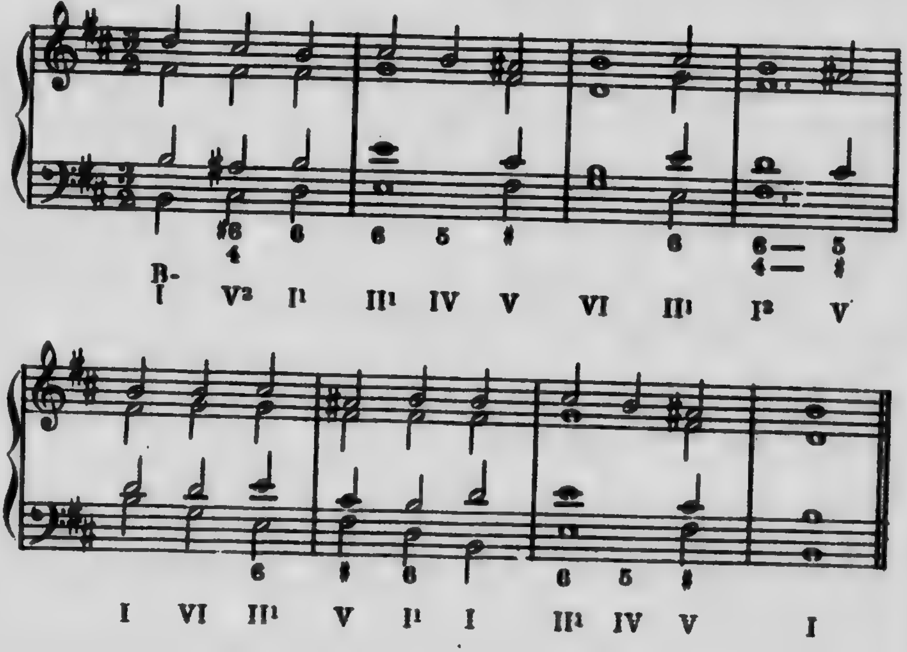


F+
I IV^{1}V^1 I V VI II^1 III^1 VI III IV L^1 I^1 II^{1}III^1 VI IV II V I

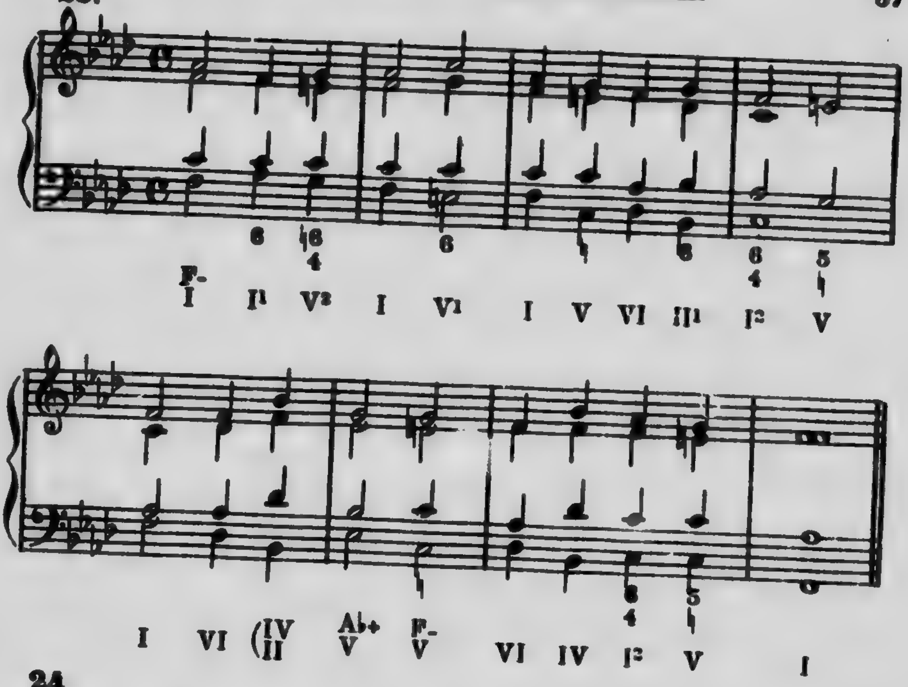
21.


6
6
6 6/4 6
A+
I V¹ I V VI II¹ V I IV¹ I² IV IV¹ I
6 6 6 6 6 6 6 6 6/4 5/3
V¹ IV¹ III¹ II¹ I¹ I V I¹ VI II¹ I² V I

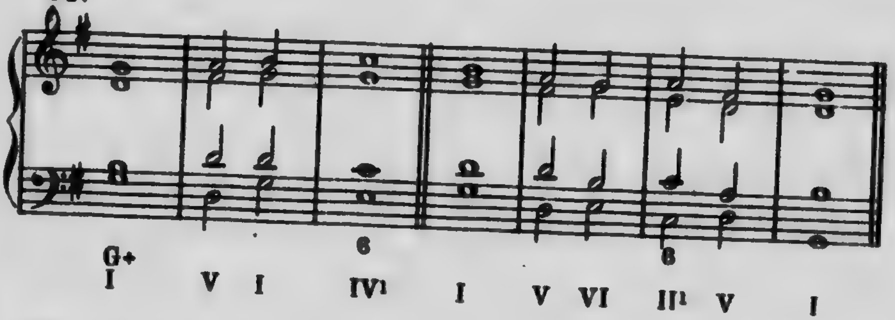
22.


#6/4 6 6 5 # 6 6/4 — 5/#
B-
I V² I¹ II¹ IV V VI II¹ I² V
6 # 6 6 5 #
I VI II¹ V I¹ I II¹ IV V I

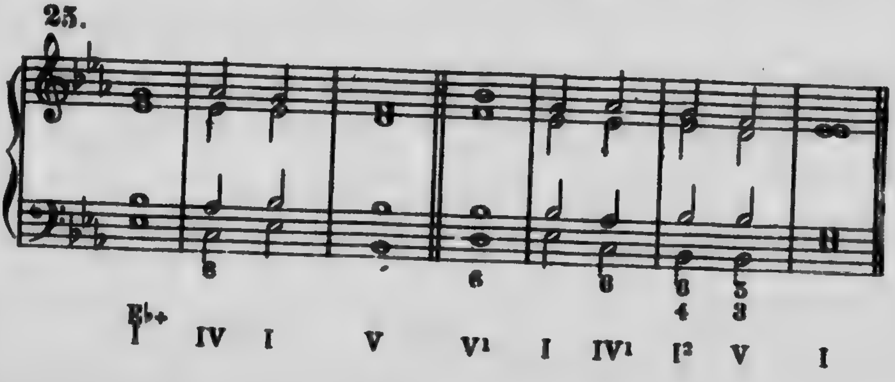
23.


6
♮6
4
6
♮
6
6
4
5
♮
F-
I
I¹
V³
I
V¹
I
V
VI
II¹
I²
V
6
4
5
♮
I
VI
IV
II
A♭+
V
F-
V
VI
IV
I²
V
I

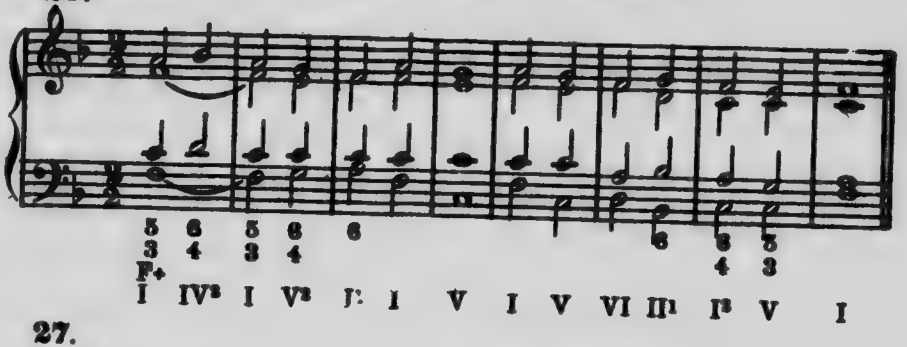
24.


6
6
G+
I
V
I
IV¹
I
V
VI
II¹
V
I

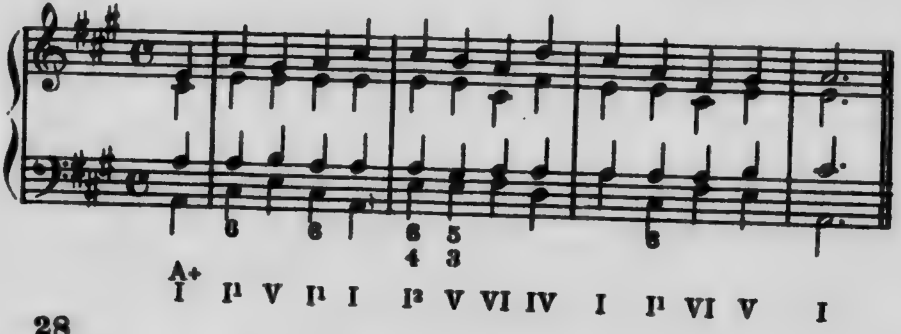
25.


6
6
6
6
4
5
3
E♭+
I
IV
I
V
V¹
I
IV¹
I²
V
I

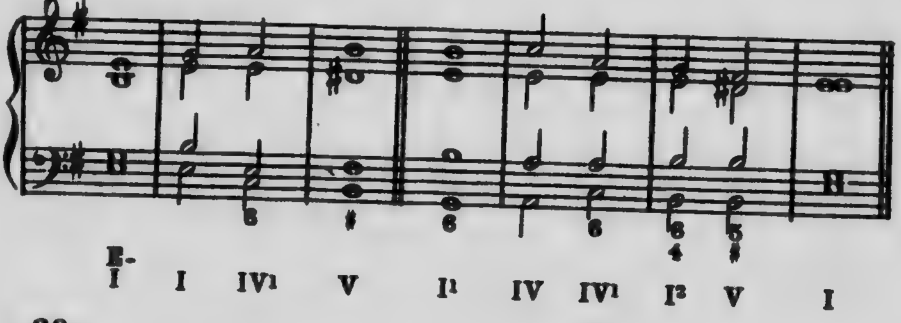
26.


F+
I IV² I V² I¹ I V I V VI II¹ I² V I

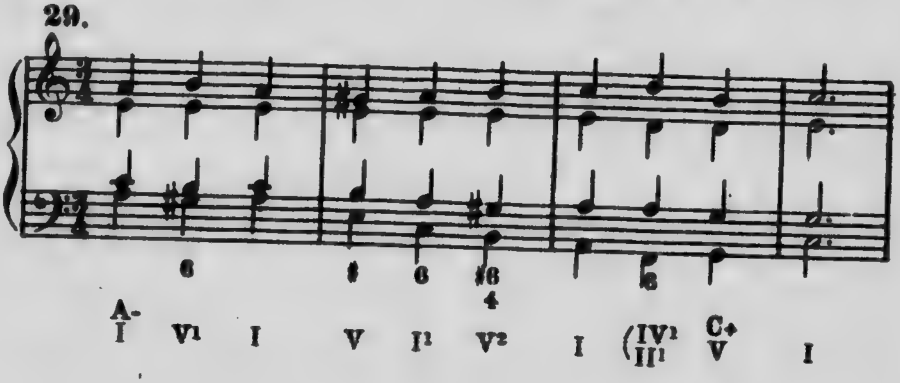
27.

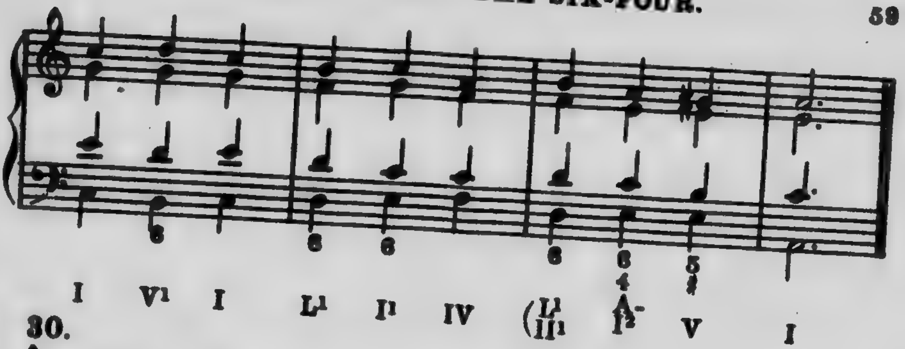

A+
I I¹ V I¹ I I² V VI IV I I¹ VI V I

28.

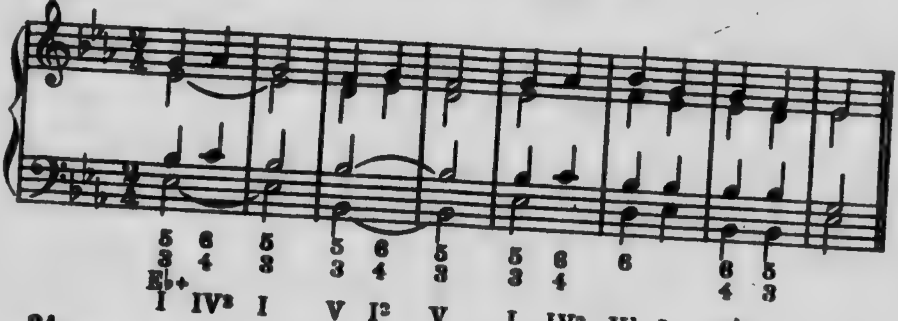

♯
♯
E-
I I IV¹ V I¹ IV IV¹ I² V I

29.

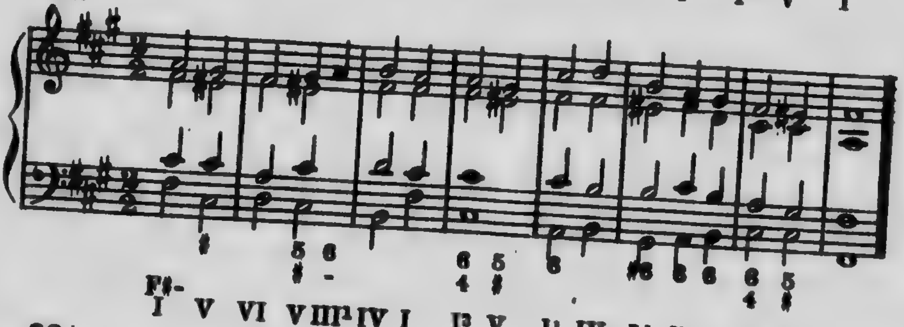

6
♯
6
♯6
4
6
A-
I V¹ I V I¹ V² I (IV¹ II¹ C+ V I


6
6 6
6 6/4 5/♯
I V1 I II1 I1 IV (II1 III1) A- I2 V I

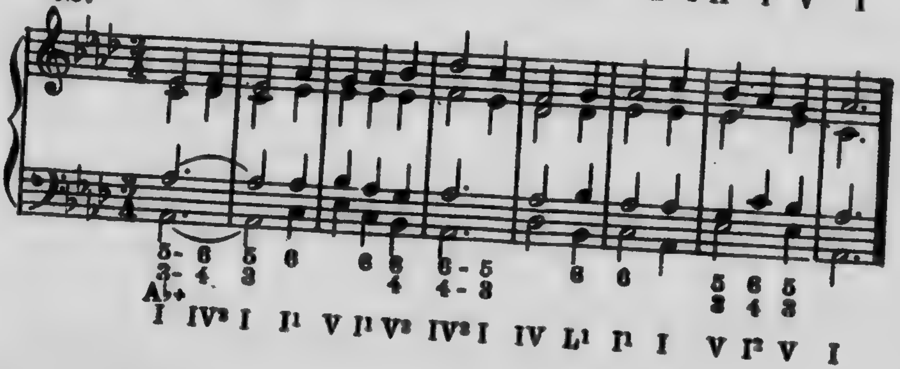
30.


5/3 6/4 5/3 5/3 6/4 5/3 5/3 6/4 6 6/4 5/3
E♭+
I IV2 I V I2 V I IV2 V1 I I2 V I

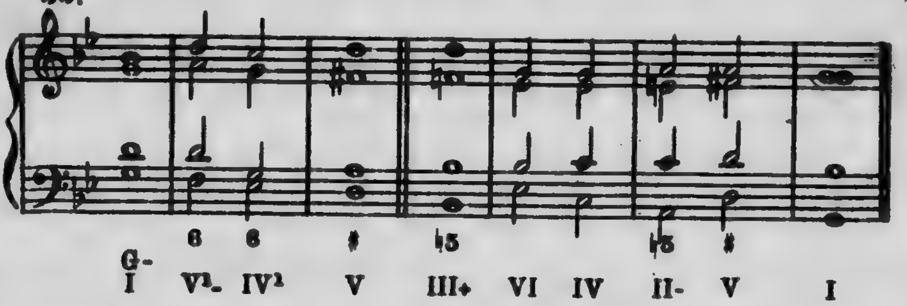
31.


♯ 5/♯ 6/- 6/4 5/♯ 6 ♯6 6 6 6/4 5/♯ 6
F♯-
I V VI V III1 IV I I2 V I1 IV II1 I1 II1 I2 V I

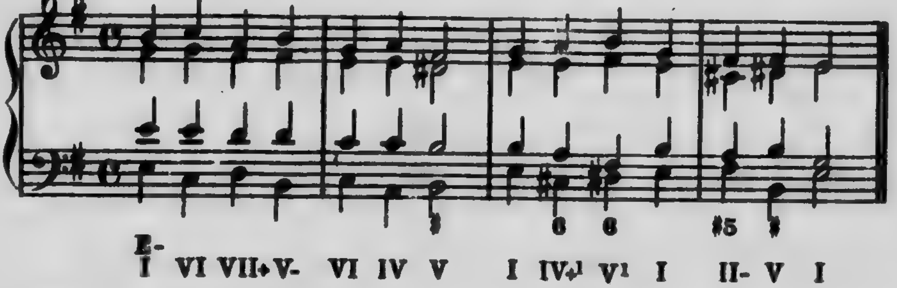
32.


5-/3- 6/4 5/3 6 6 6/4 6-/4- 5/3 6 6 5/3 6/4 5/3
A♭+
I IV2 I I1 V I1 V2 IV2 I IV II1 I1 I V I2 V I

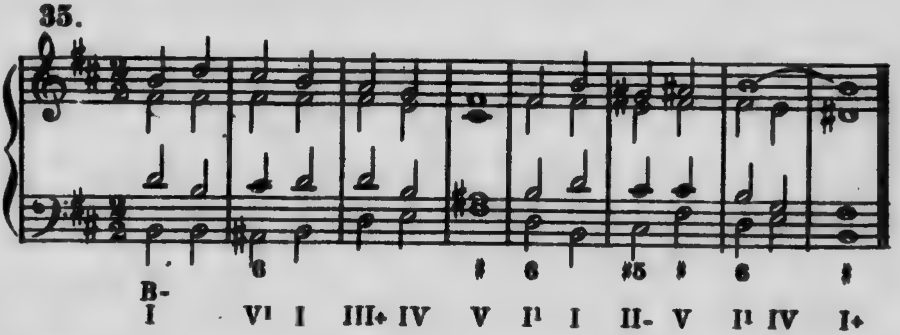
33.


6 6 ♯ ♮5 ♮5 ♯
G-
I V²- IV² V III+ VI IV II- V I

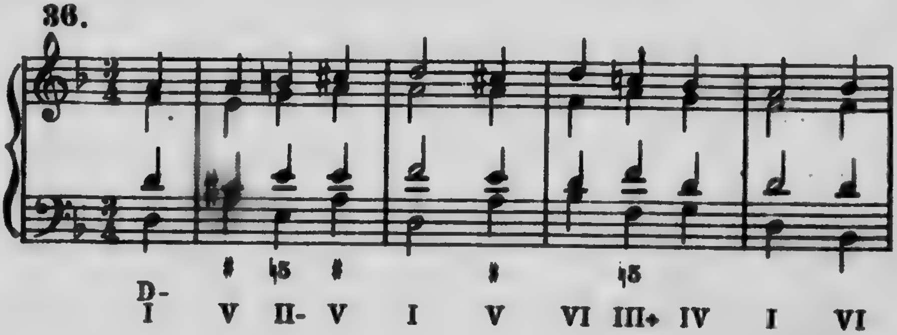
34.

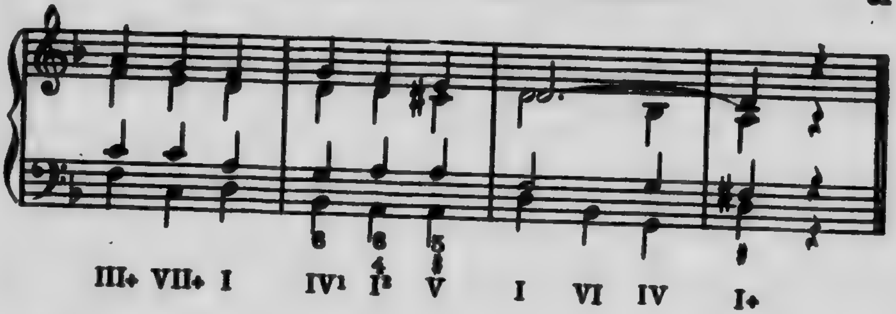

♯ 6 6 ♯5 ♯
E-
I VI VII+ V- VI IV V I IV+¹ V¹ I II- V I

35.


6 ♯ 6 ♯5 ♯ 6 ♯
B-
I V¹ I III+ IV V I¹ I II- V I¹ IV I+

36.


♯ ♮5 ♯ ♯ ♮5
D-
I V II- V I V VI III+ IV I VI



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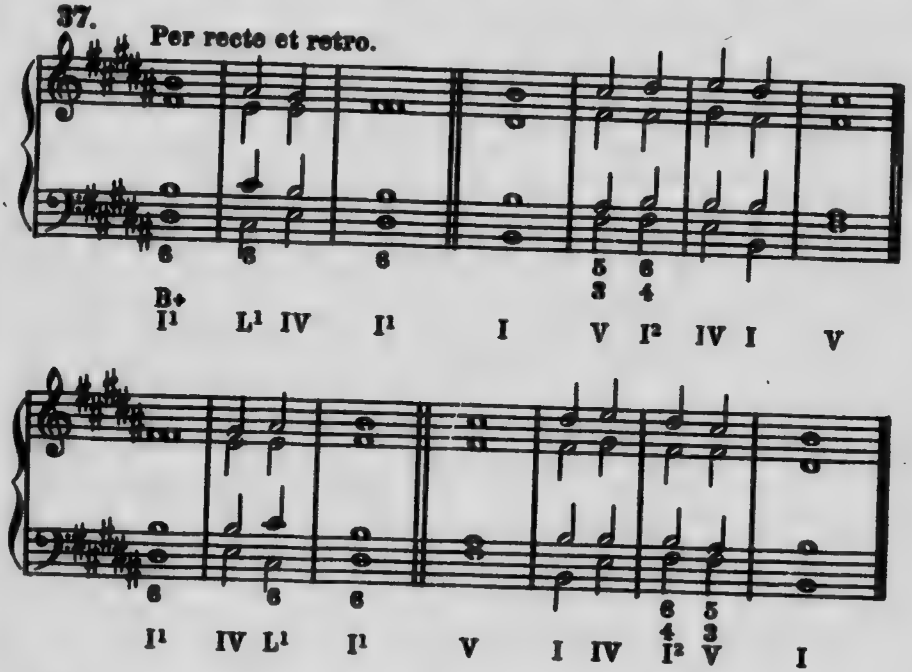

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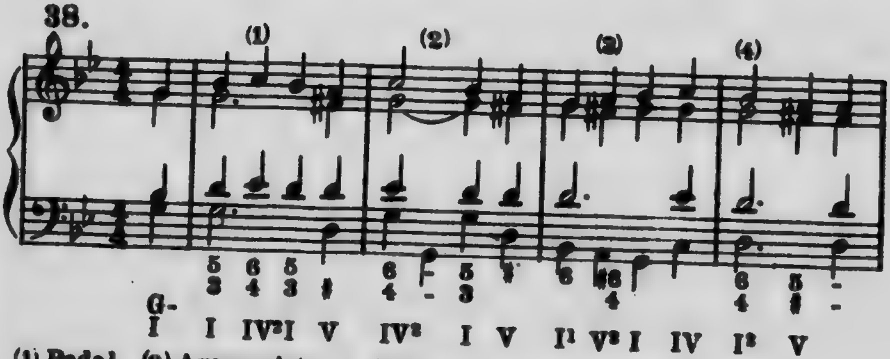
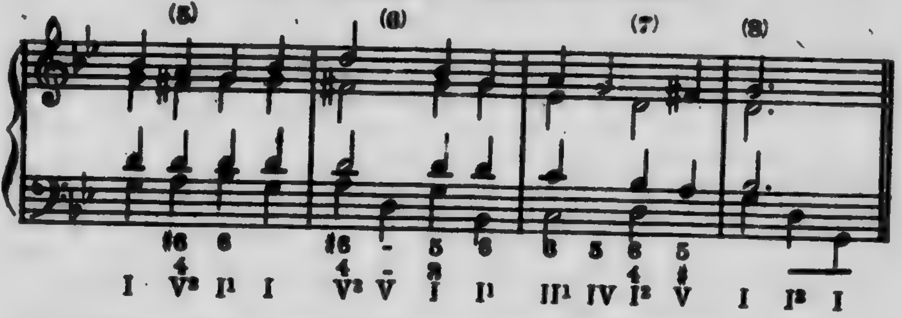


(1) Pedal. (2) Appoggiatura. (3) Passing. (4) Cadential.



(5) Passing. (6) Arpeggio. (7) Cadential. (8) Arpeggio.

Valuable additional exercises on the harmonization of melodies may be obtained from any of the Hymn-books in ordinary use. Choosing a hymn-tune at random, but S. M., C. M. or L. M. for preference at first, the student should write out the melody only, and then harmonize the same in accordance with the table on page 121, Part I; after which he should compare the result with the tune in the hymn-book, playing them both over on the piano, but not wasting time over the analysis of any chords with which he may not be familiar.

After a little practice along these lines, the student may be prompted to compose hymn-tunes of his own, and he should be encouraged as much as possible in this direction. The importance of the present chapter cannot be overestimated. To the student who has mastered the common chord and its inversions, the subject of harmony has no unsurmountable difficulties in store. All compositions are constructed, directly or indirectly, upon these chords; the student, therefore, will be well repaid for all the time and trouble spent on this particular branch of harmony.

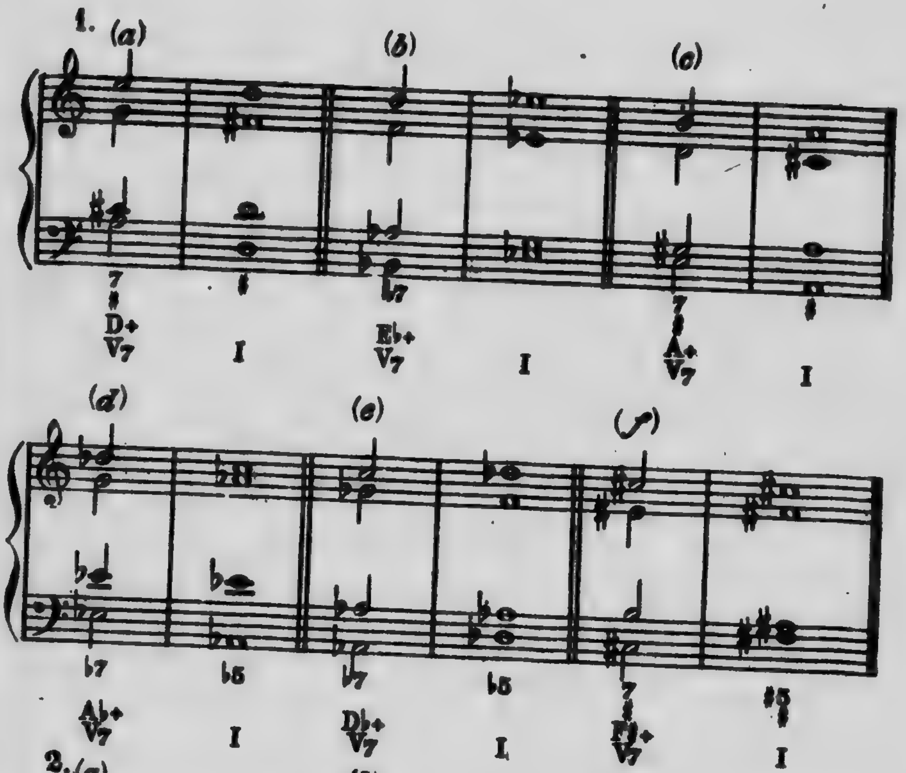
CHAPTER IX.

THE DOMINANT SEVENTH.

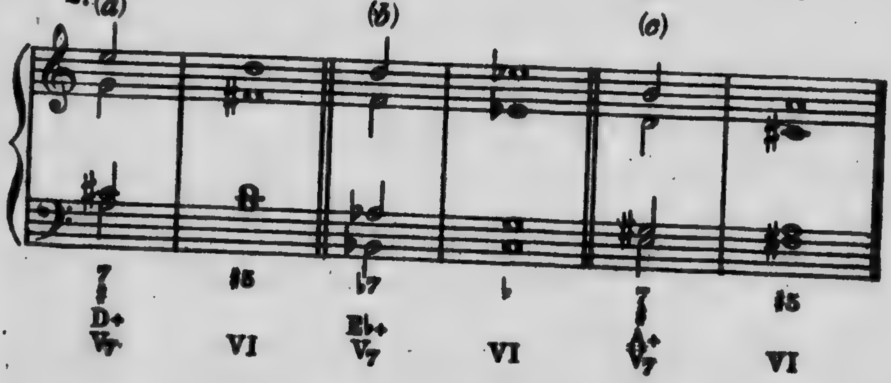
(Pages 142-147.)

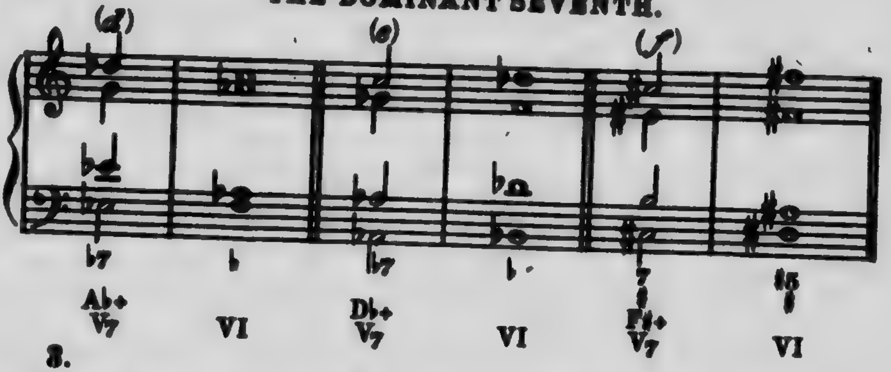
I.

1.

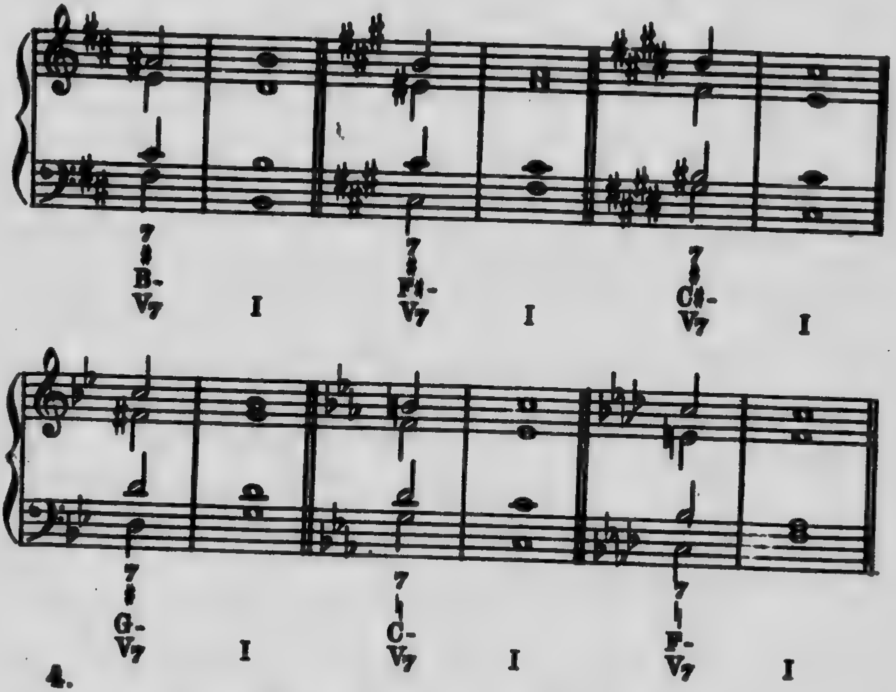


2.

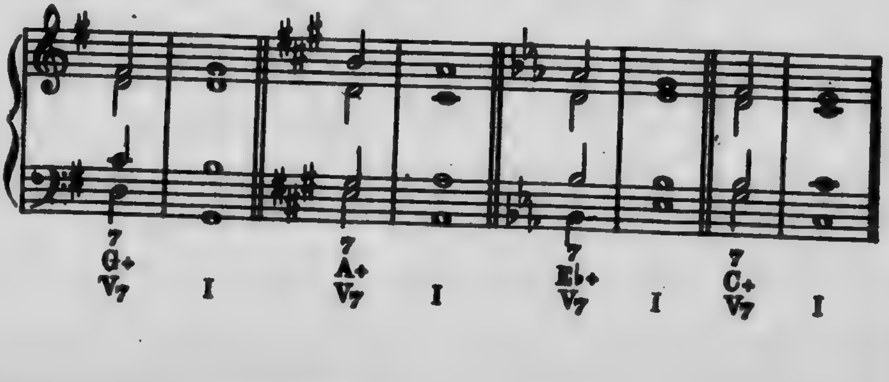



(d)
(e)
(f)
♭7
♭
♭7
♭
7
♯
♯5
♯
A♭+
V7
VI
D♭+
V7
VI
F♯+
V7
VI

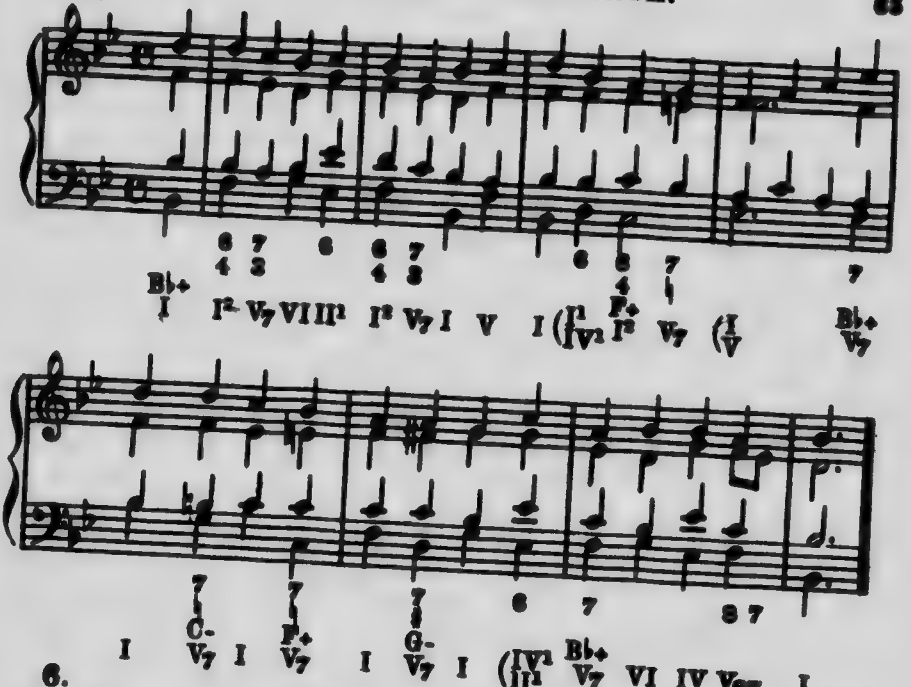
3.


7
♯
B-
V7
I
7
♯
F♯-
V7
I
7
♯
C♯-
V7
I
7
♯
G-
V7
I
7
♮
C-
V7
I
7
♮
F-
V7
I

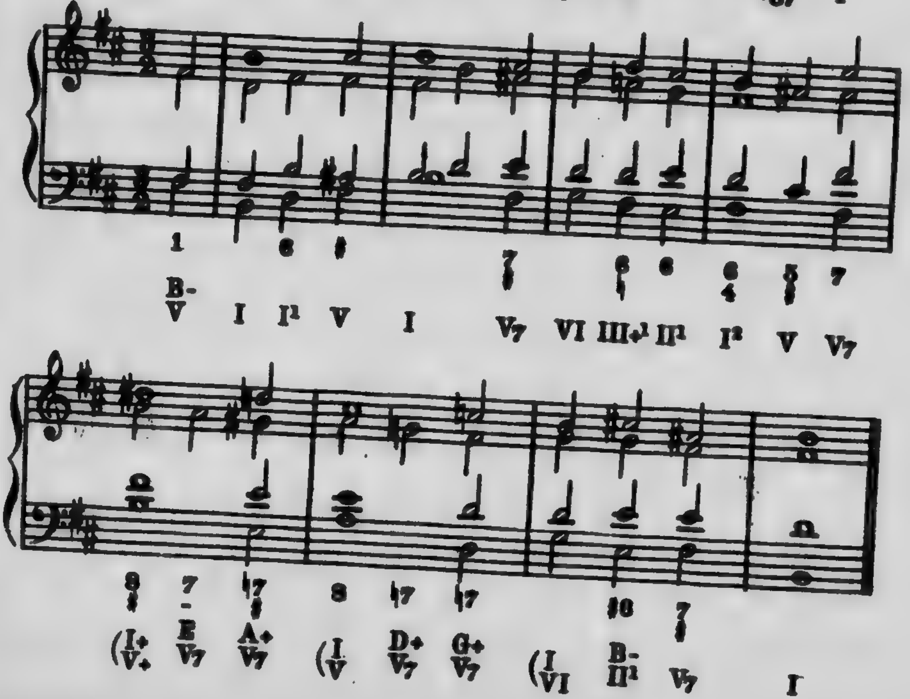
4.


7
G+
V7
I
7
A+
V7
I
7
E♭+
V7
I
7
C+
V7
I

5.

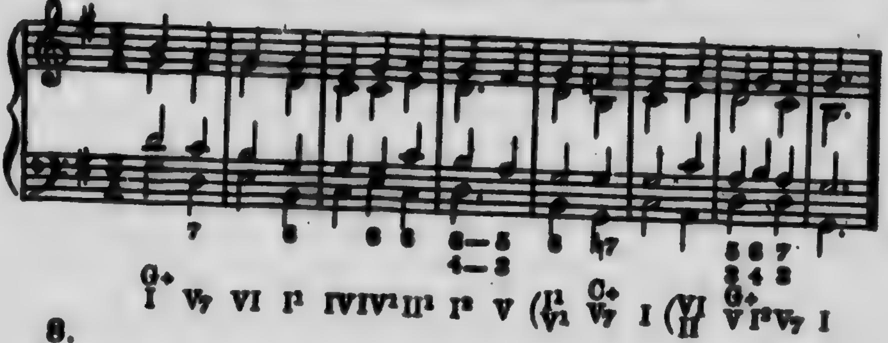

6 7 6 6 7 6 5 7 7
4 2 4 3 4
Bb+ F+ Bb+
I I² V₇ VI II¹ I² V₇ I V I (I¹ IV² I² V₇ (I V V₇
7 7 7 6 7 8 7
C- F+ G- Bb+
I V₇ I V₇ I V₇ I (IV² II¹ V₇ VI IV V₈₇ I

6.

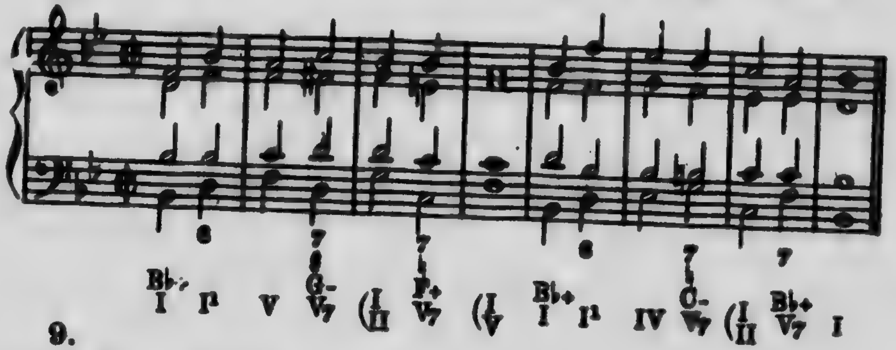

1 6 # 7 6 6 6 5 7
4
B-
V I I¹ V I V₇ VI III+¹ II¹ I² V V₇
8 7 7 8 7 7 #6 7
E A+ D+ G+ B-
(I+ V+ V₇ V₇ (I V V₇ V₇ (I VI II¹ V₇ I

THE DOMINANT SEVENTH.

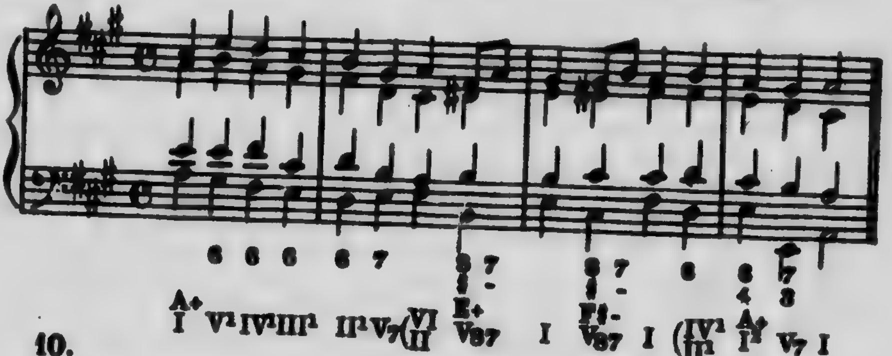
7.


7 6 6 6 6—5 4—3 6 ♮7 5 6 7 3 4 3
G+ I V7 VI I1 IV IV1 II1 I2 V (I1 V1 C+ V7 I (VI II G+ V I2 V7 I

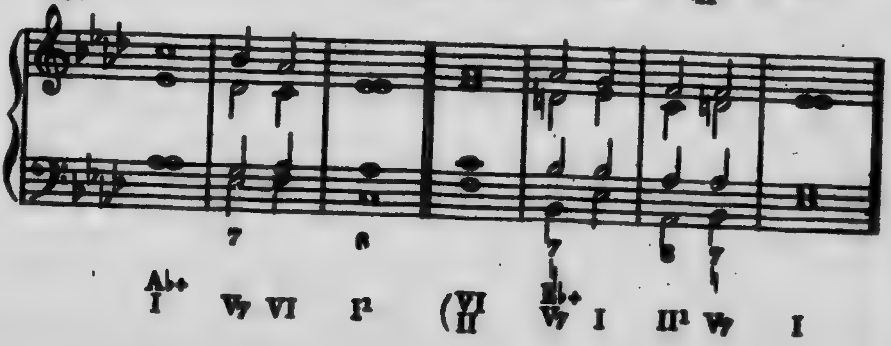
8.

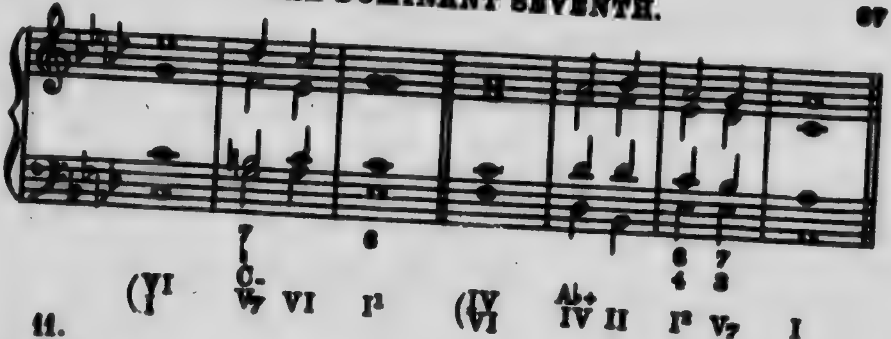

6 7 6 7 4 6 7 7
B♭- I I1 V G- V7 (I II F+ V7 (I V B♭+ I I1 IV C- V7 (I II B♭+ V7 I

9.

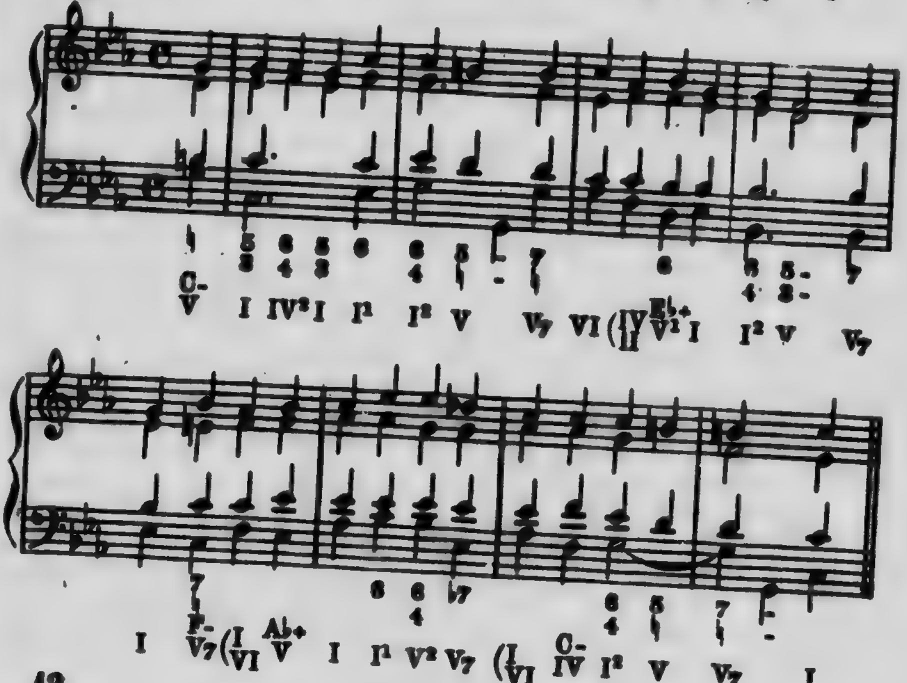

6 6 6 6 7 6 7 5 6 7 6 6 7 4 3
A+ I V1 IV1 III1 II1 V7 (VI II E+ V87 I F♯- V87 I (IV1 II1 A+ I2 V7 I

10.

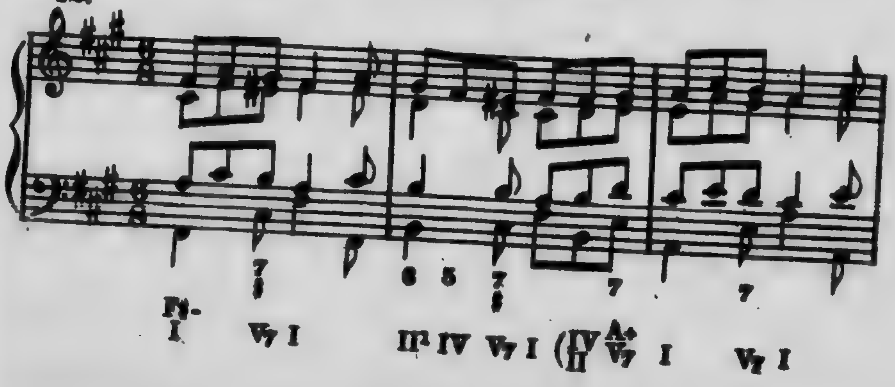


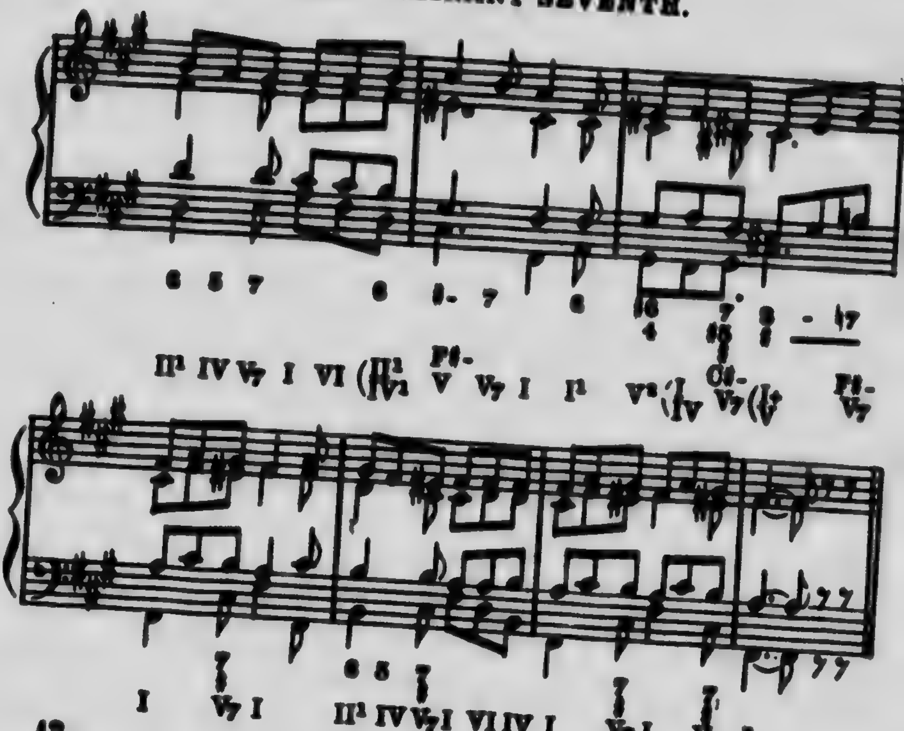

7
♮
6
6
4
7
3
(VI
I
C-
V7
VI
I¹
(IV
VI
A♭+
IV
II
I²
V7
I

11.

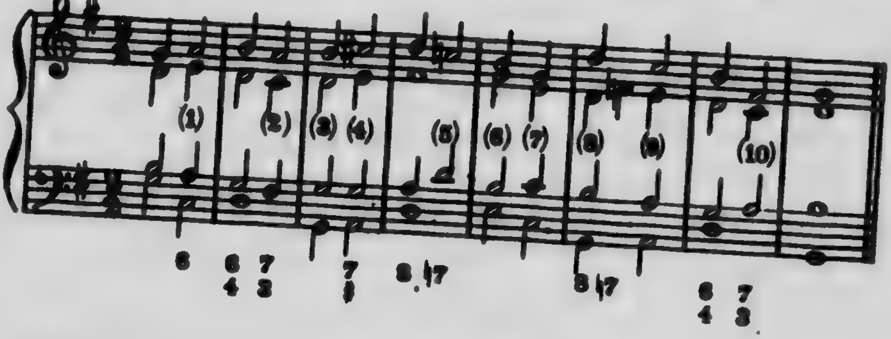

♮
5
3
6
4
5
3
6
6
4
5
♮
7
♮
6
6
4
5
3
7
C-
V
I
IV²
I
I¹
I²
V
V7
VI
(IV
II
E♭+
V¹
I
I²
V
V7
7
♮
6
6
4
♭7
6
4
5
♮
7
♮
I
F-
V7
(I
VI
A♭+
V
I
I¹
V²
V7
(I
VI
C-
IV
I²
V
V7
I

12.


7
♯
6
5
7
♯
7
7
F♯-
I
V7
I
II¹
IV
V7
I
(IV
II
A+
V7
I
V7
I


6 5 7 6 5 7 6 6 4 7 5 - 7
II¹ IV V₇ I VI II¹ IV¹ F#- V V₇ I I¹ V² I IV C#- V₇ I V F#- V₇
7 6 5 7 7 7
I V₇ I II¹ IV V₇ I VI IV I V₇ I V₇ I

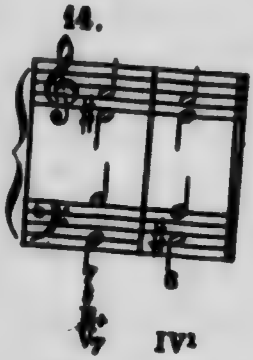
13.



(1) Consecutive fifths, tenor and alto.
(2) Unresolved seventh.
(3) Consecutive fifths, bass and alto.
(4) Unresolved seventh.
(5) Hidden octaves, tenor and treble; one part moving a second and the other a third.

(6) Consecutive fifths, bass and treble.
(7) Consecutive fifths, bass and treble, by contrary motion.
(8) Indirect fifths, alto and bass.
(9) Consecutive fifths, tenor and alto.
(10) Unresolved seventh.

14.



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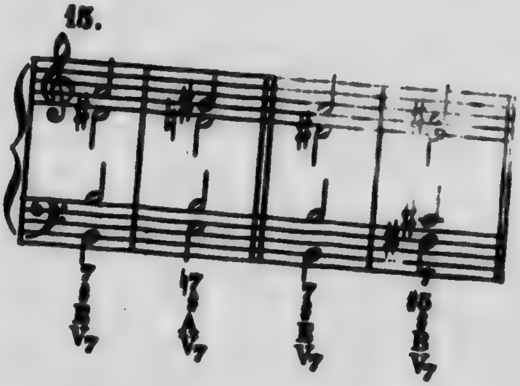

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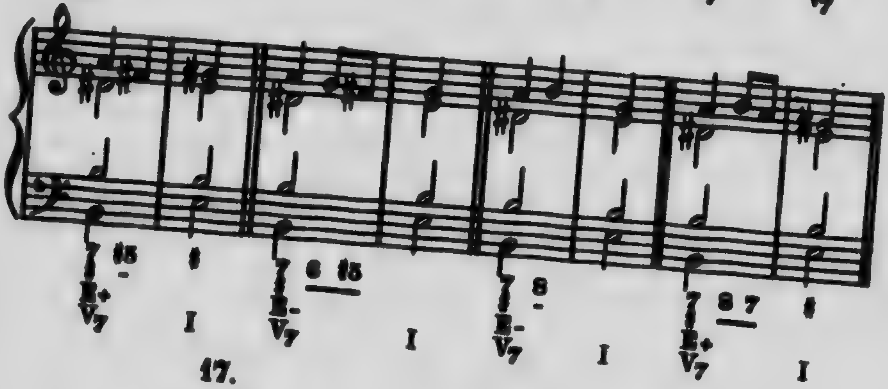

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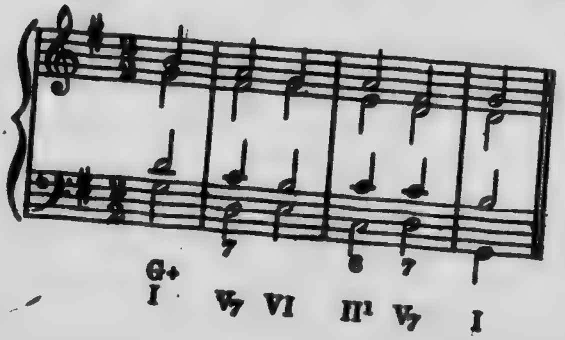

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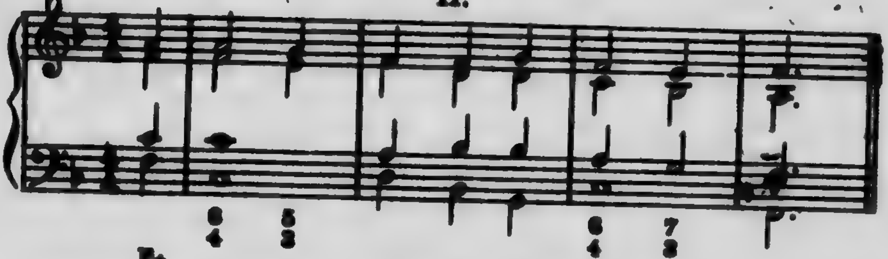
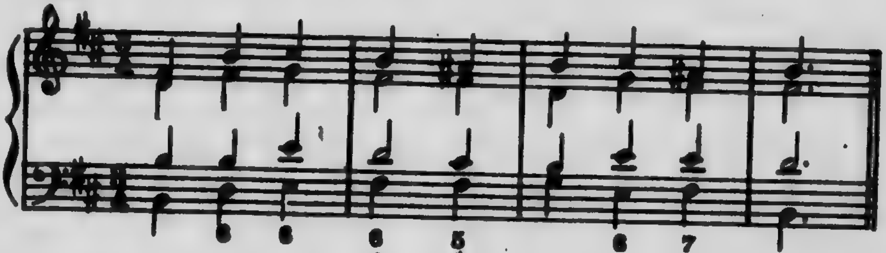
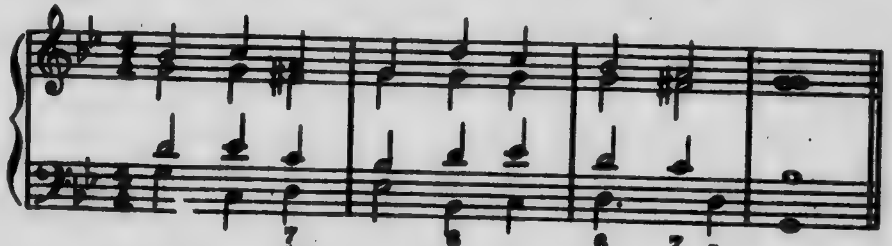
II.


6 5
4 3
6 7
4 3
F+
I I² V VI IV II I² V₇ I

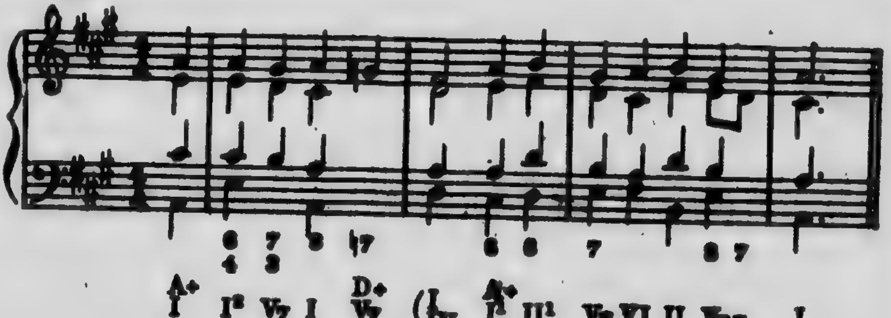
19.


6 6 6 5
4 ♯
6 7
♯
B-
I I¹ II¹ I² V VI II¹ V₇ I

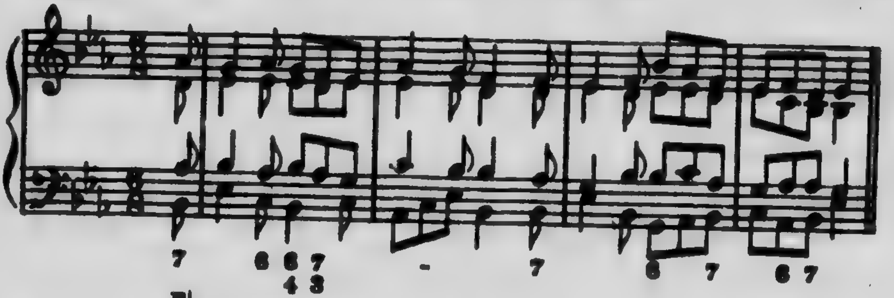
20.


7
♯
6
6 7 -
4 ♯ -
G-
I IV V₇ VI I¹ IV I² V₇ I

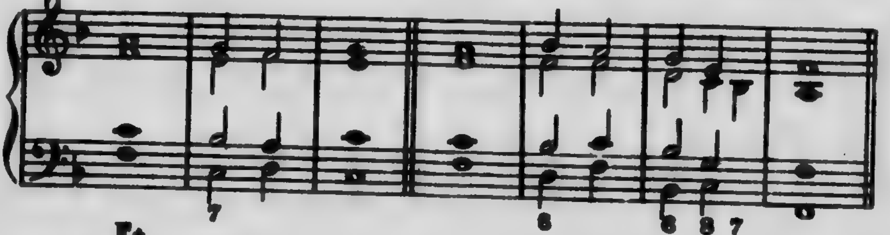
21.


6 7 8 ♮7
4 3
6 6 7 8 7
A+
I I² V₇ I
D+
V₇ (I
IV
A+
I² II¹ V₇ VI II V₈₇ I

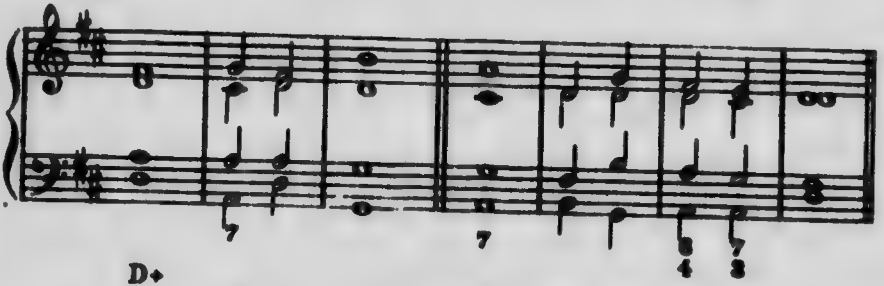
22.


7
6
6 4
7 3
-
7
6
7
6 7
E♭+
V₇ I IV¹ I² V₇ VI IV I V V₇ I V I¹ IV V₇ VI II¹ V₇ I

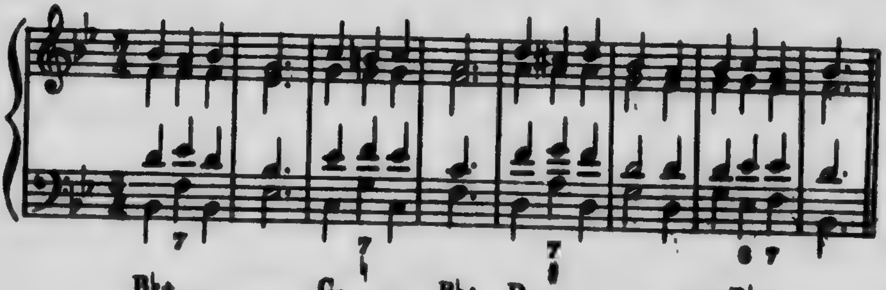
23.


7
6
6 8 7
F+
I V₇ VI V I IV¹ I II¹ V8 7 I

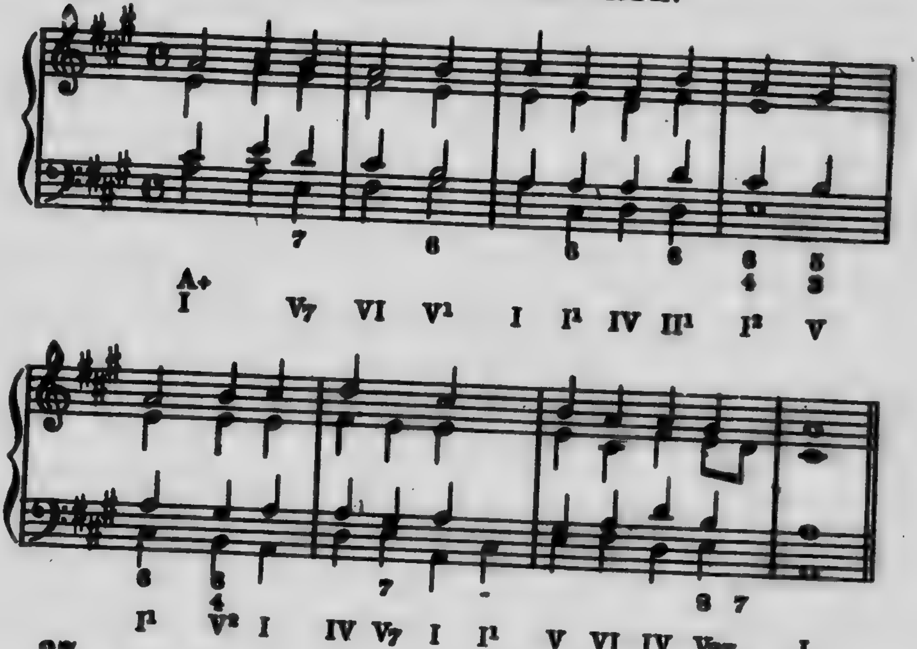
24.


7
7
6 4
7 3
D+
I V₇ I IV V₇ VI IV I² V₇ I

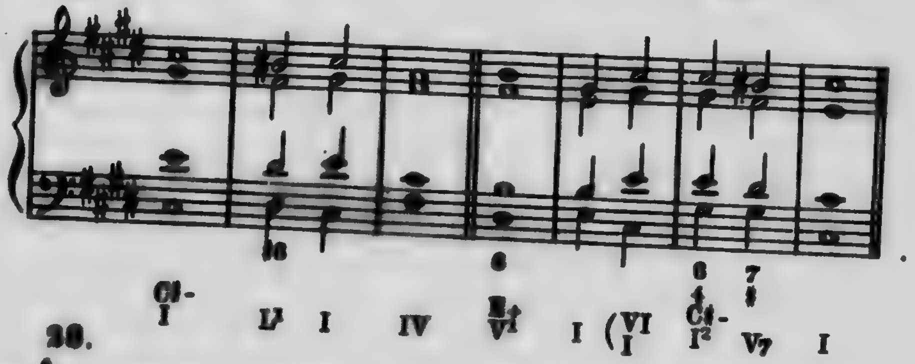
25.


7
7 ♮
7 ♯
6 7
B♭+
I V₇ I IV
C-
I V₇ (I II
B♭+
V
D-
I V₇ I IV I (IV VI
B♭+
II¹ V₇ I

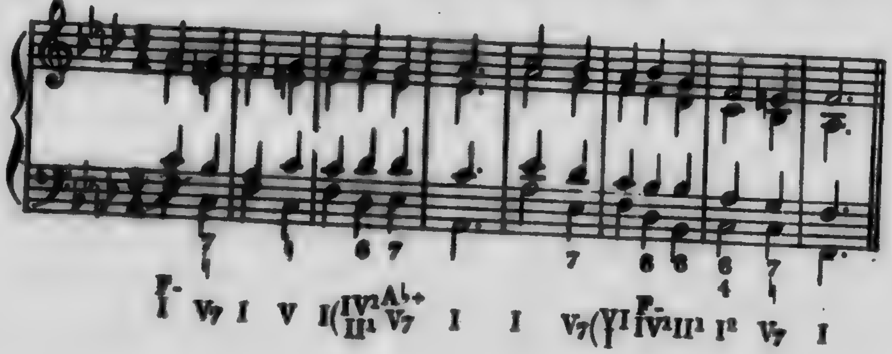
26.


7
6
6
6
6
4
5
3
A+
I
V7
VI
V1
I
I1
IV
II1
I2
V
6
6
4
7
8
7
I1
V2
I
IV
V7
I
I1
V
VI
IV
V87
I

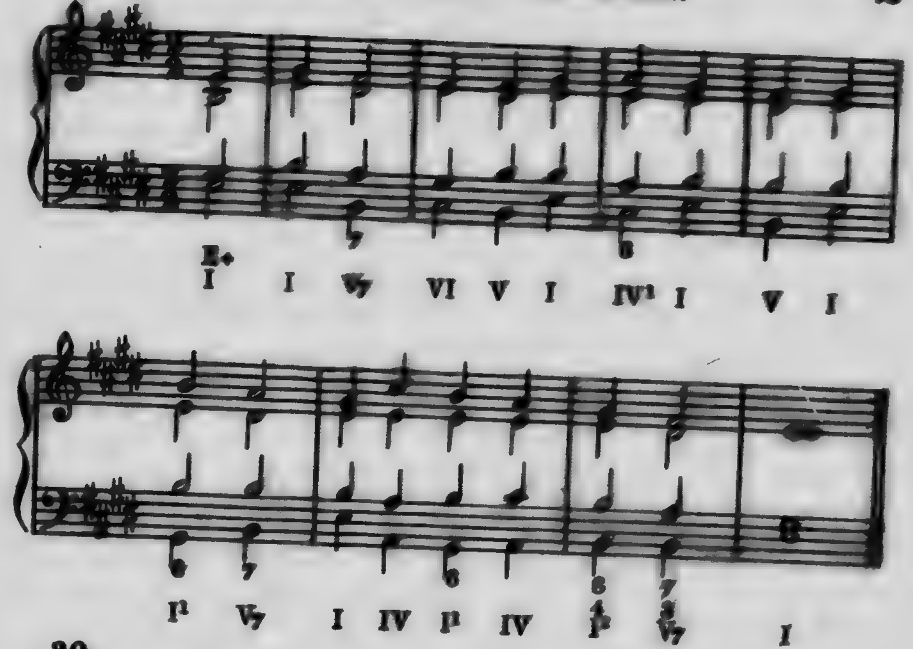
27.


#6
6
6
4
7
#
C#-
I
I1
I
IV
E+
V1
I
(VI
I
C#-
I2
V7
I

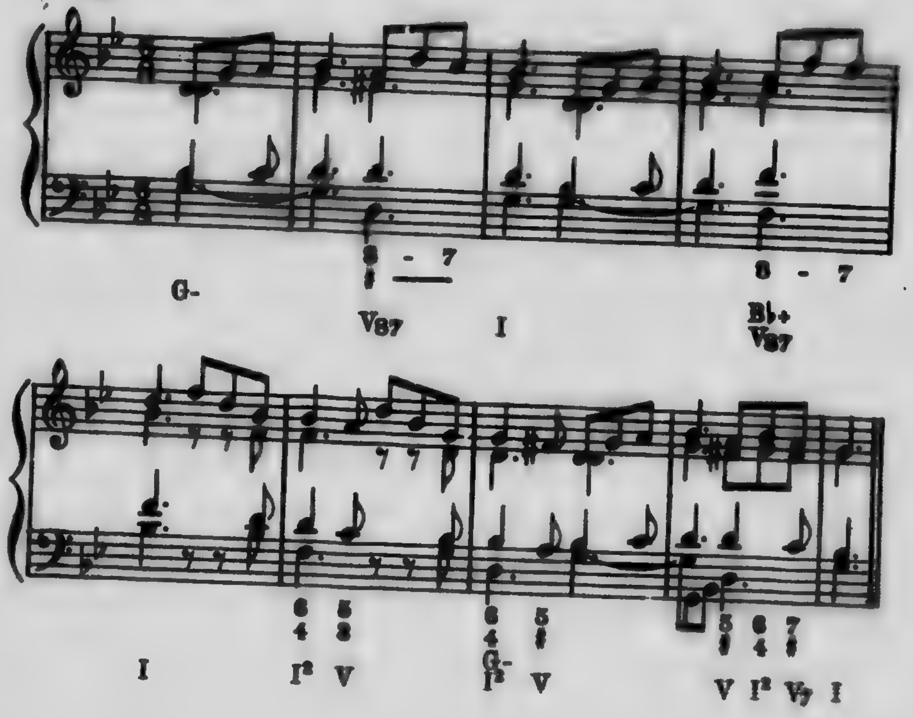
28.


7
7
6
7
7
6
6
6
4
7
F-
I
V7
I
V
I
(IV2
II1
A♭+
V7
I
I
V7
(VI
I
F-
IV2
II1
I2
V7
I

29.


E+
I I V7 VI V I IV1 I V I
6 7 6 6 4 2 7 3
I1 V7 I IV I1 IV I2 V7 I

30.

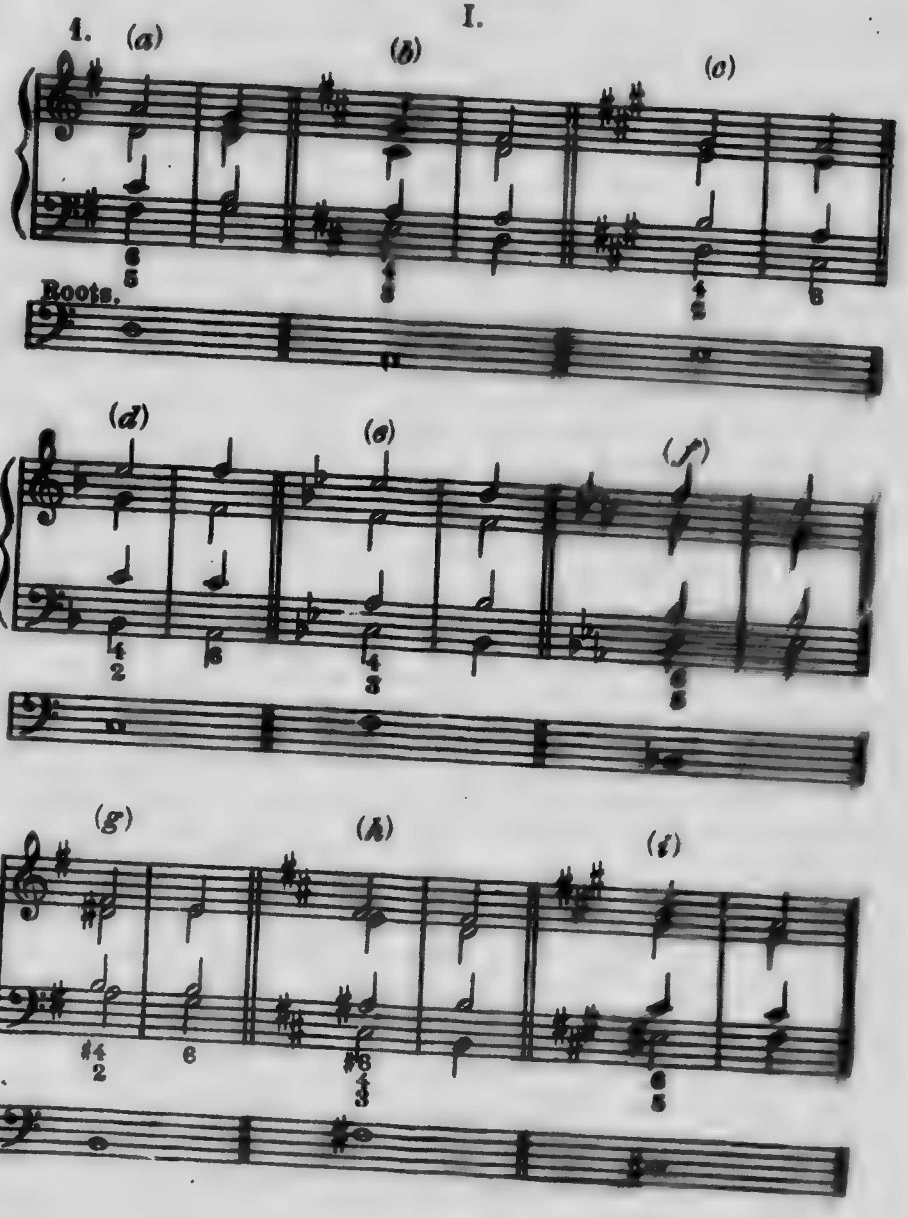

G-
8 - 7
V87 I
8 - 7
B♭+
V87
6 4 5 3
I I2 V
6 4 5 3
G-
I2 V
5 3 6 4 7 3
V I2 V7 I

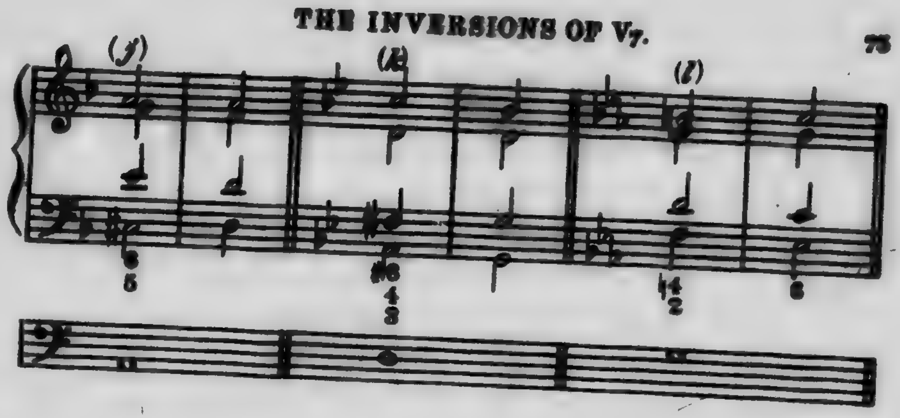
CHAPTER X.

THE INVERSIONS OF V_7.

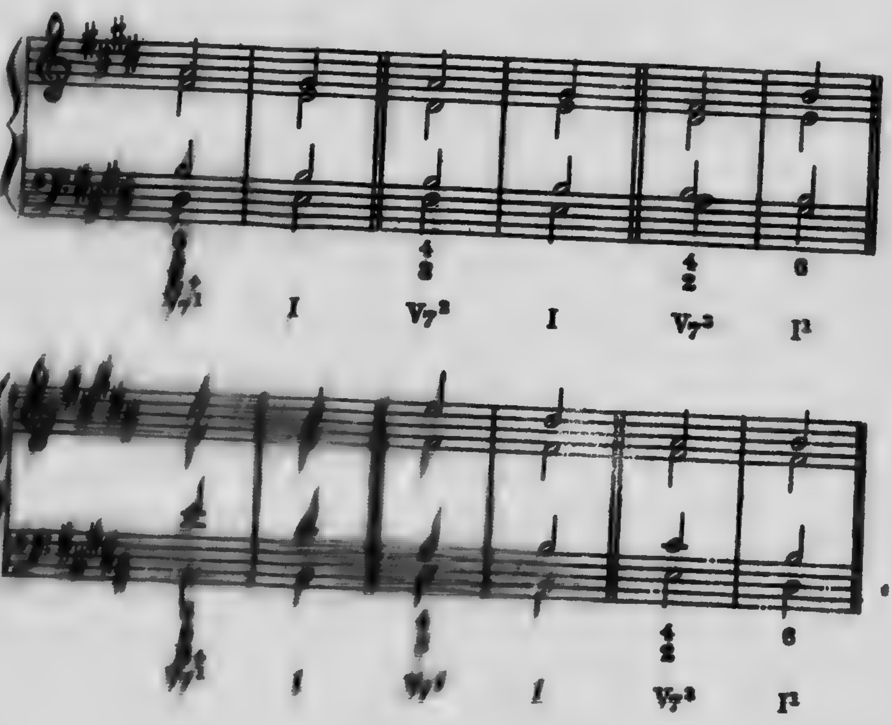
(Pages 157-185.)

I.





2. By the dominant seventh on B, is understood a chord of the dominant seventh formed upon the note B, while a dominant seventh in B, is a chord of the dominant seventh on F sharp, the dominant in the key of B.



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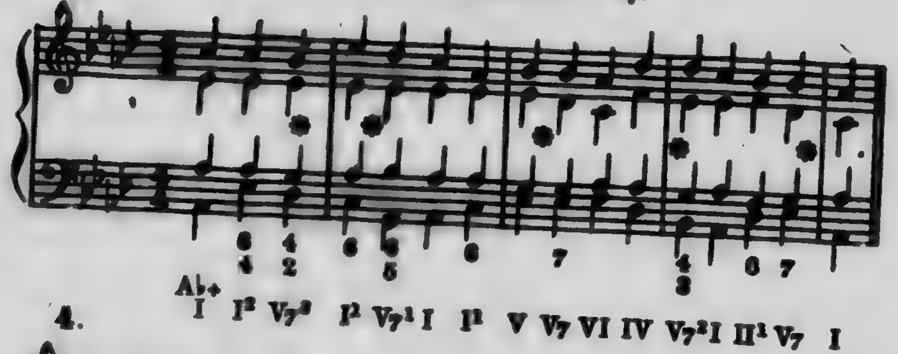
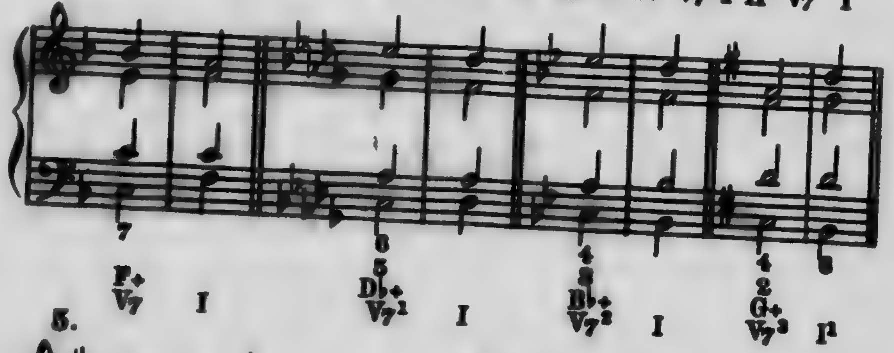
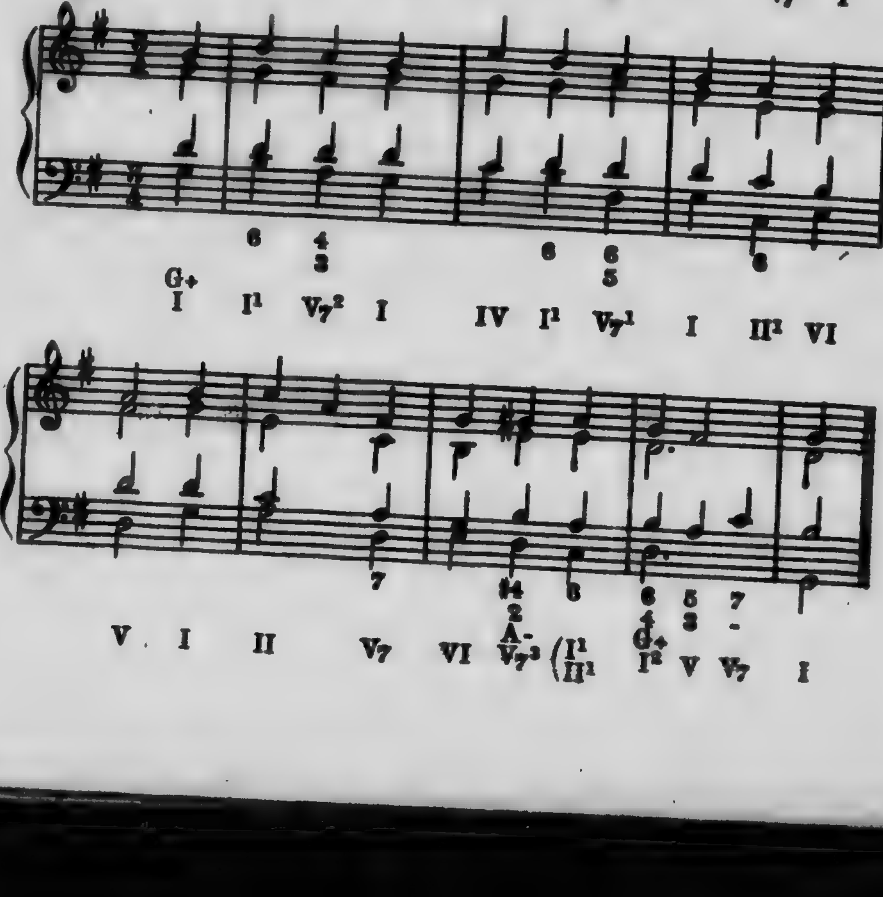

6 4 | 4 2 | 6 | 6 5 | 6 | 7 | 4 3 | 6 | 7
A♭+
I I^2 V_7^3 I^2 V_7^1 I I^1 V V_7 VI IV V_7^2 I II^1 V_7 I

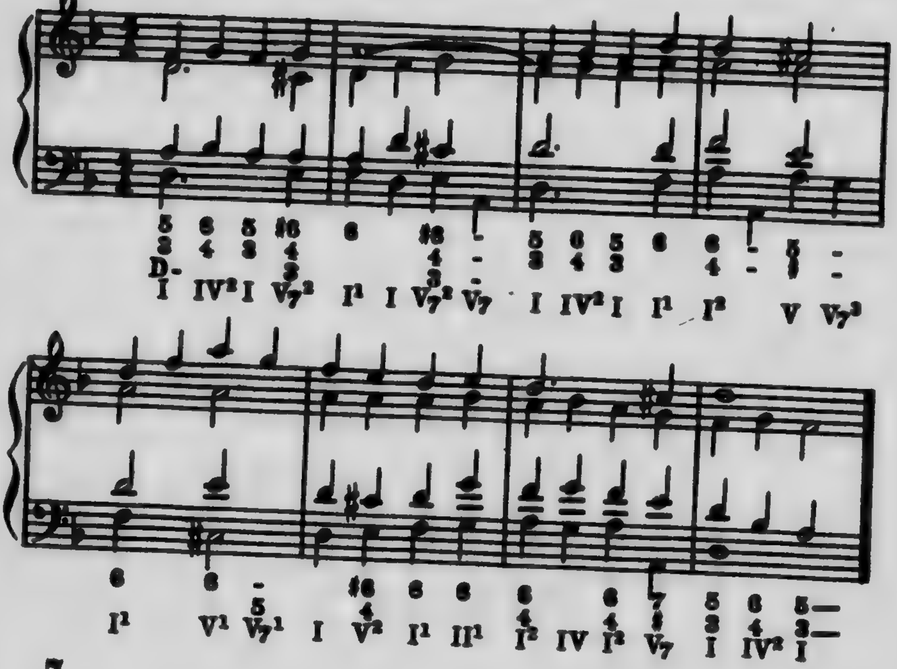
4.


7 | 6 5 | 4 3 | 4 2
F+ V_7 I
D♭+ V_7^1 I
B♭+ V_7^2 I
G+ V_7^3 I^1

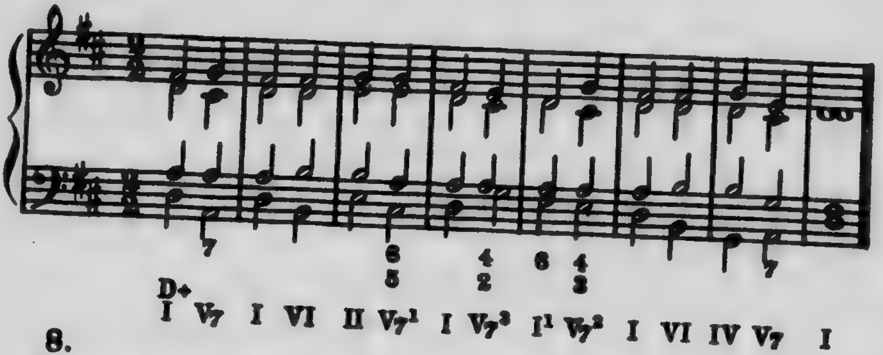
5.


6 | 4 3 | 6 | 6 5 | 6
G+
I I^1 V_7^2 I IV I^1 V_7^1 I II^1 VI
7 | ♯4 2 | 6 | 6 4 | 5 3 | 7 -
V I II V_7 VI
A- V_7^3 (I^1 / II^1)
G+ I^2 V V_7 I

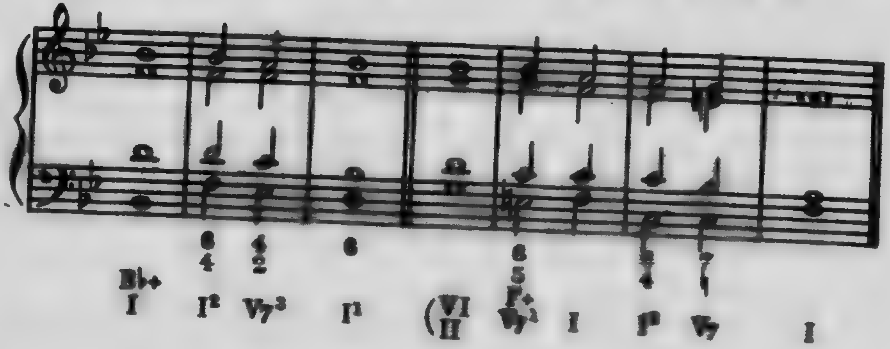
6.

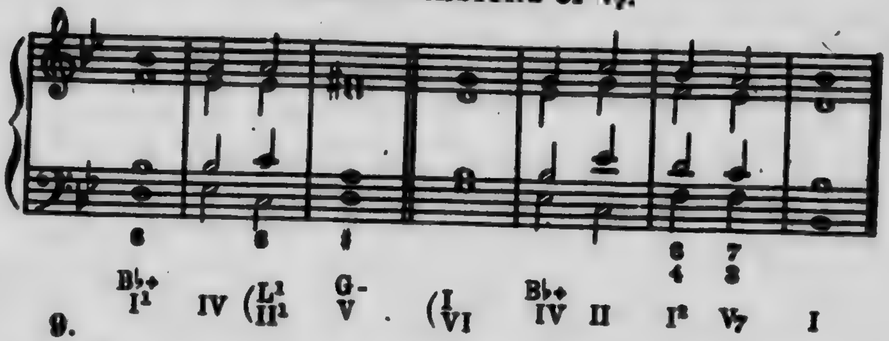

5 3, 6 4, 5 3, #6 4 3, 6, #6 4 3, -, 5 3, 6 4, 5 3, 6, 6 4, -, 5 3, -
D-
I IV^2 I V_7^2 I^1 I V_7^2 V_7 I IV^2 I I^1 I^2 V V_7^3
6, 6, - 5, #6 4, 6, 6, 6 4, 6 4, 7 #, 5 3, 6 4, 5 3
I^1 V^1 V_7^1 I V^2 I^1 II^1 I^2 IV I^2 V_7 I IV^2 I

7.

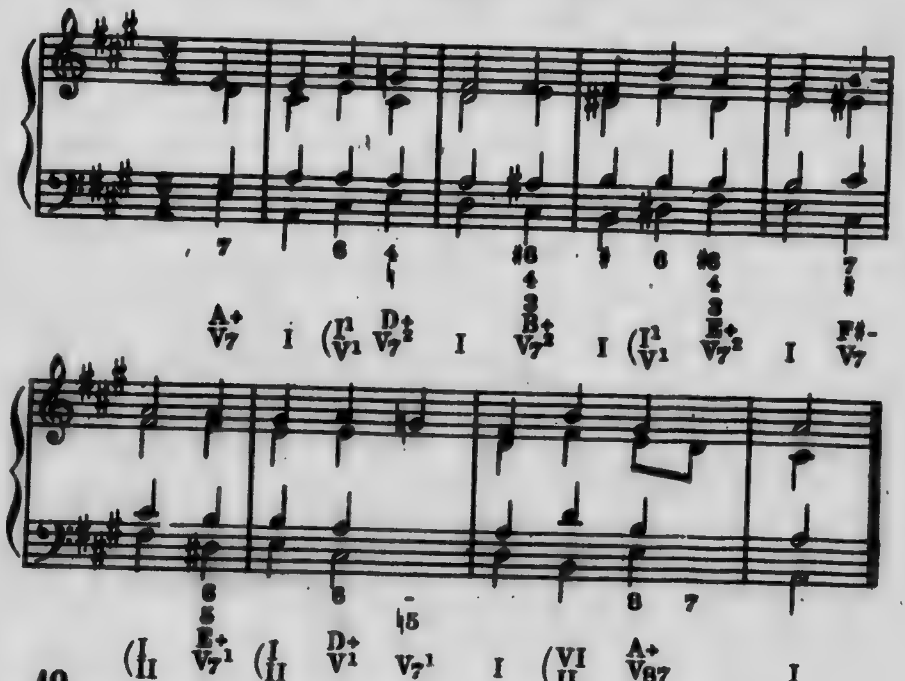

7, 6 5, 4 2, 6, 4 3, 7
D+
I V_7 I VI II V_7^1 I V_7^3 I^1 V_7^2 I VI IV V_7 I

8.

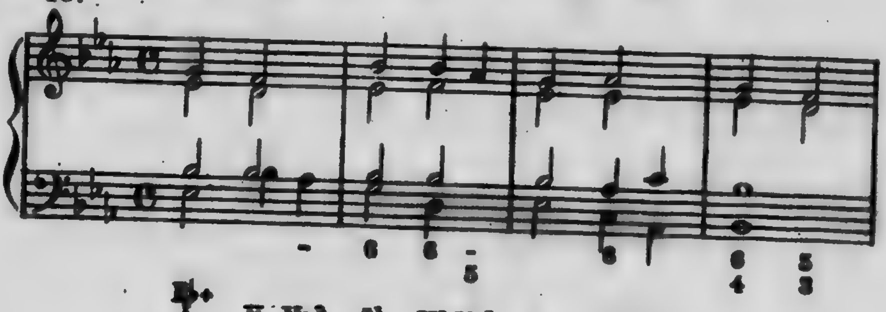

6 4, 4 2, 6, 6 5, 6 4, 7
B♭+
I I^2 V_7^3 I^1 (VI II F+ V_7^1 I I^2 V_7 I

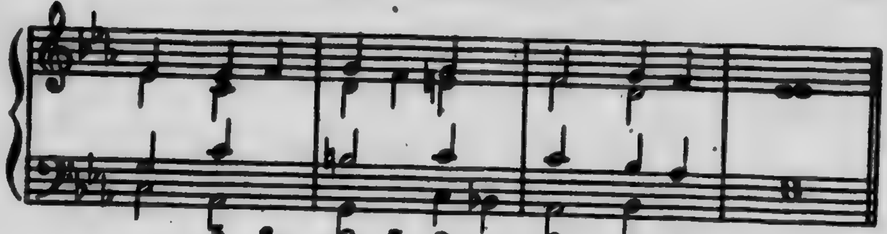

6 6 ♯ 6 4 7 3
B♭+ I^1 IV (I^1 II^1 G- V (I VI B♭+ IV II I^2 V_7 I

9.

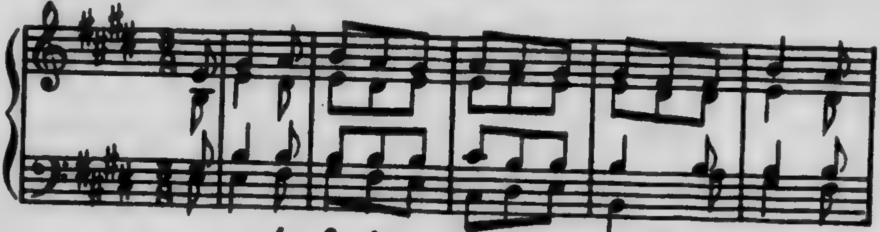

7 6 4 ♮ ♯6 4 3 ♯ 6 ♯6 4 3 7 ♯
A+ V_7 I (I^1 V^1 D+ V_7^2 I B+ V_7^3 I (I^1 V^1 E+ V_7^2 I F♯- V_7
6 5 6 - ♮5 8 7
(I II E+ V_7^1 (I II D+ V^1 V_7^1 I (VI II A+ V_{87} I

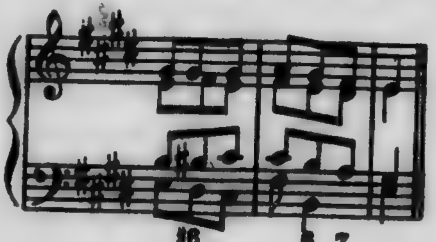
10.


- 6 6 - 5 8 6 4 5 3
B♭+ I V V_7^3 I^1 V^1 V_7^1 I IV^1 IV I^2 V

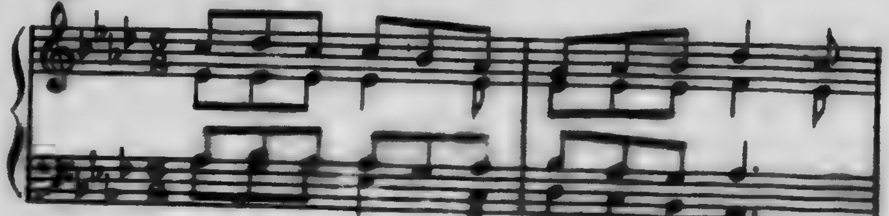

5 6 8 7 8 - 8 8 7
♮ - ♮ - 6 5
C- F- E♭+
VI IV (II¹ IV¹ V V7 (I+ V V7³ (I¹ II¹ III¹ V7 I

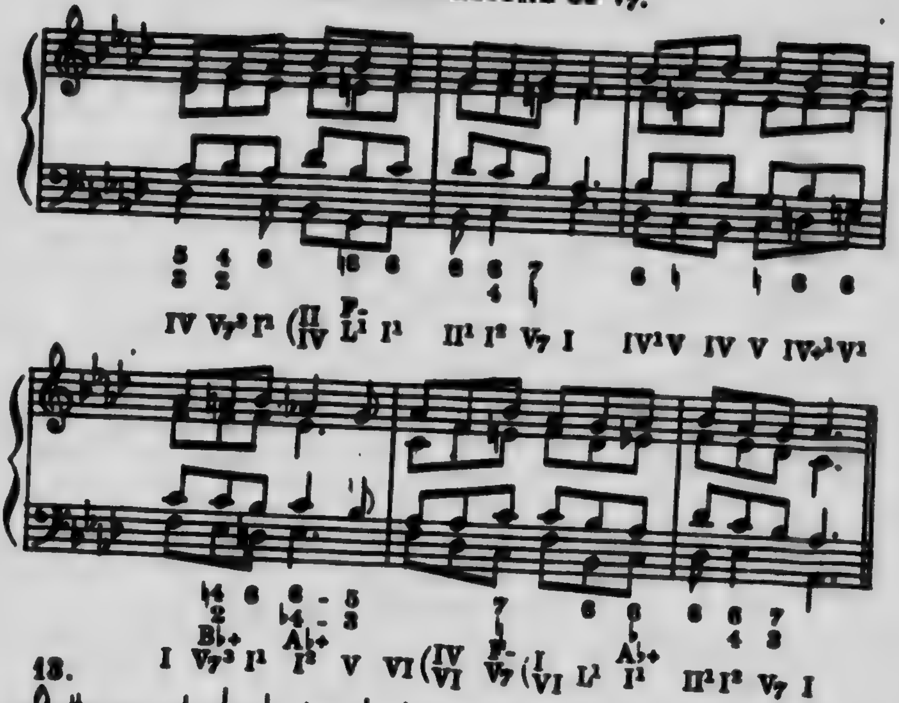
11.


4 3 6 4 3 6 6 5 8 4 5 3 4 2 6 4 3
E+
I I V7² I¹ V7² I IV¹ V7¹ I I² V V7³ I¹ V7²

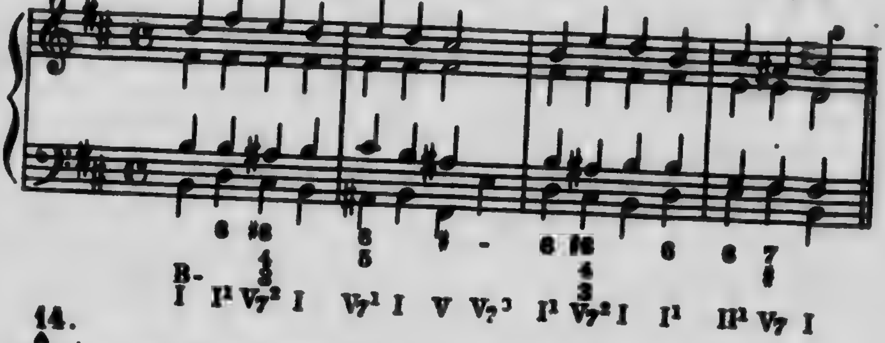

#6 4 3 6 4 7 3
C#- E+
I V7² I (IV II I² V7 I

12.

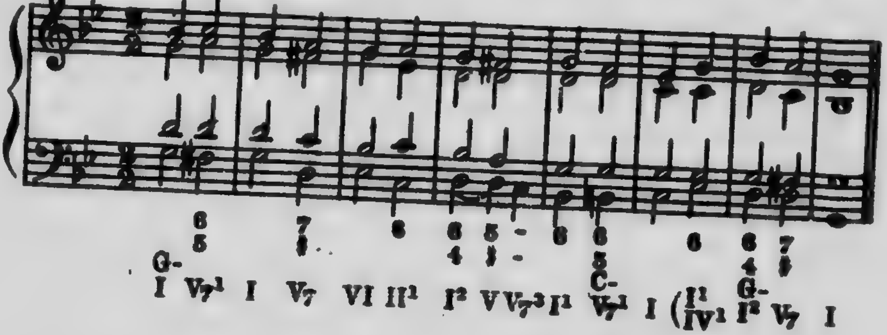

6 5 5 4 5 3 6 4 2 6 6 4 5 4 - - 5 3
A♭+
I V7¹ I I² V I¹ V7³ I² V² IV² I


5/3 4/2 6 ♮6 6 6 6/4 7/♮ 6 ♮ ♮ 6 6
F-
IV V7³ I¹ (II/IV I¹ I¹ II¹ I² V7 I IV¹V IV V IV+¹V¹
♮4/2 6 6/♭4 - 5/3 7/♮ 6 6/♭ 6 6/4 7/3
B♭+ A♭+ F- A♭+
I V7³ I¹ I² V VI (IV/VI V7 (I/VI I² I¹ II² I² V7 I

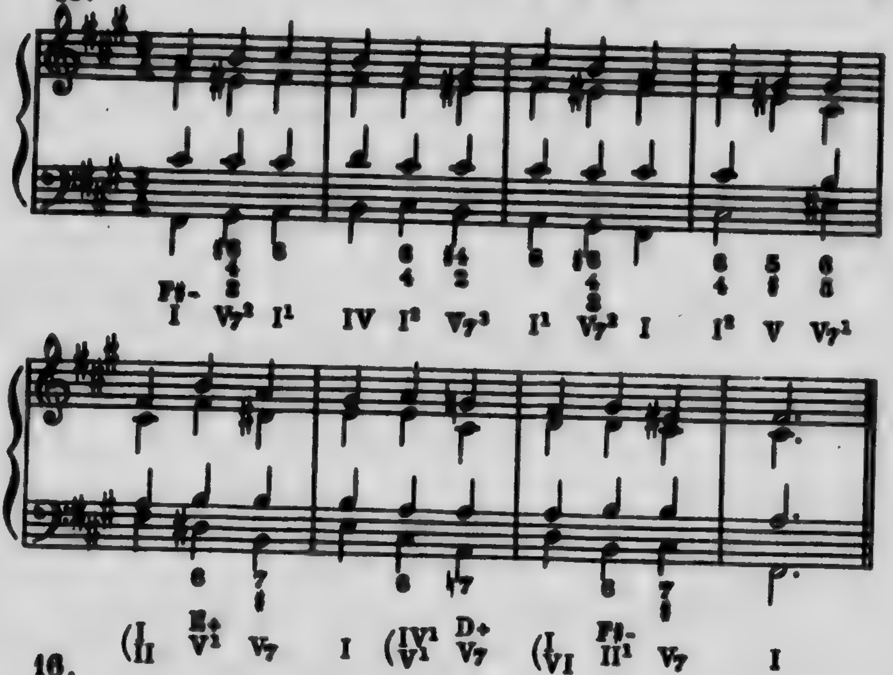
13.


6 ♯6/4/3 6/5 ♮ - 6 ♯6/4/3 6 6 7/♯
B-
I I¹ V7² I V7¹ I V V7³ I¹ V7² I I¹ II¹ V7 I

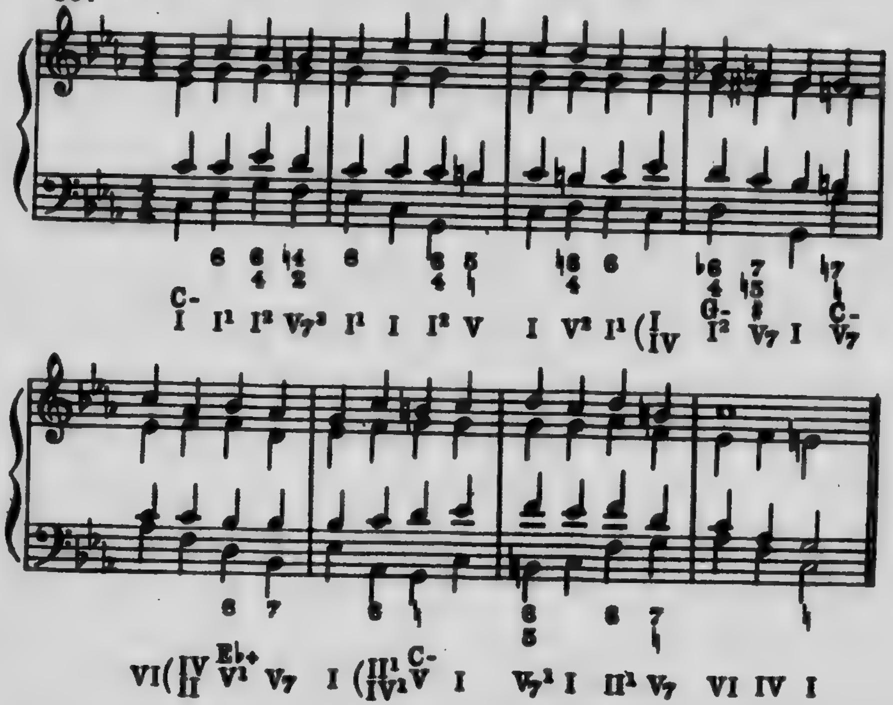
14.


6/5 7/♯ 6 6/4 5/♮ - 6 6/5/3 6 6/4 7/♯
G- C- G-
I V7¹ I V7 VI II¹ I² V V7³ I¹ V7¹ I (I¹/IV¹ I² V7 I

15.

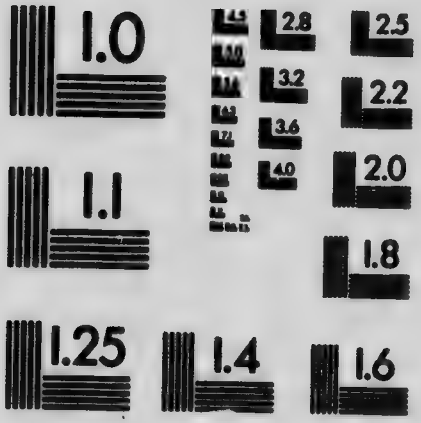

♯6 4 3 6 6 4 ♯4 2 6 ♯6 4 3 6 4 5 ♯ 6 5
F♯-
I V7² I¹ IV I² V7³ I¹ V7² I I² V V7¹
6 7 ♯ 6 ♮7 6 7 ♯
(I II E+ V¹ V7 I (IV¹ V¹ D+ V7 (I VI F♯- II¹ V7 I

16.


6 6 4 ♮4 2 6 6 4 5 ♮ ♮6 4 6 ♭6 4 7 ♮5 ♮ ♮7 ♮
C-
I I¹ I² V7³ I¹ I I² V I V² I¹ (I IV G- I² V7 I C- V7
6 7 6 ♮ 6 5 6 7 ♮ ♮
VI (IV II E♭+ V¹ V7 I (II¹ IV¹ C- V I V7³ I II¹ V7 VI IV I

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



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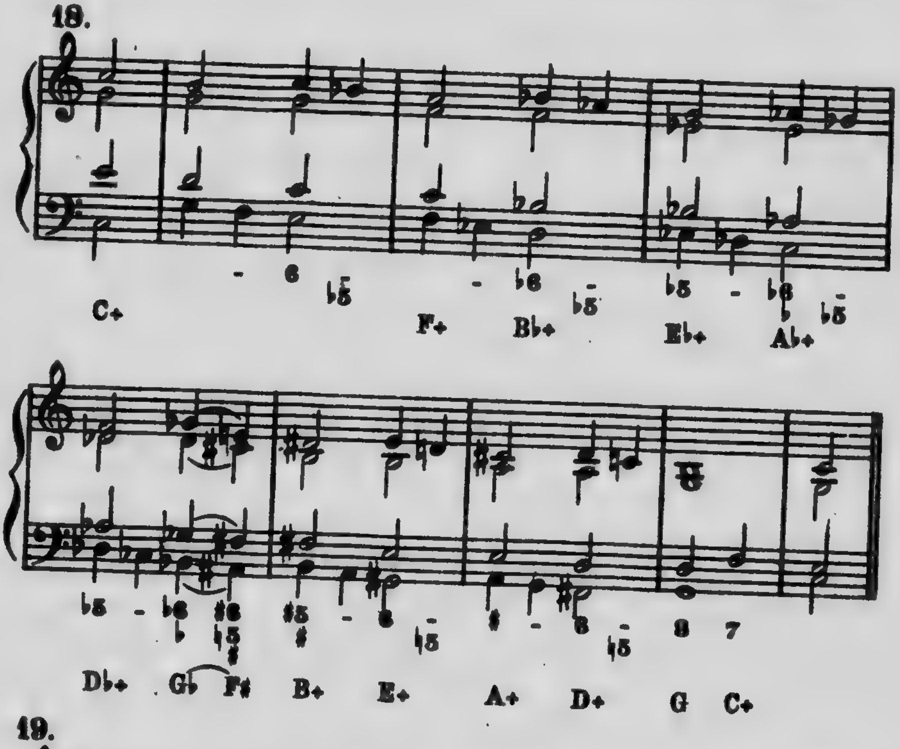
1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax

17. (*a*) L^1, with the bass doubled, resolves on I, and is regarded as an incomplete form of V_7^2.

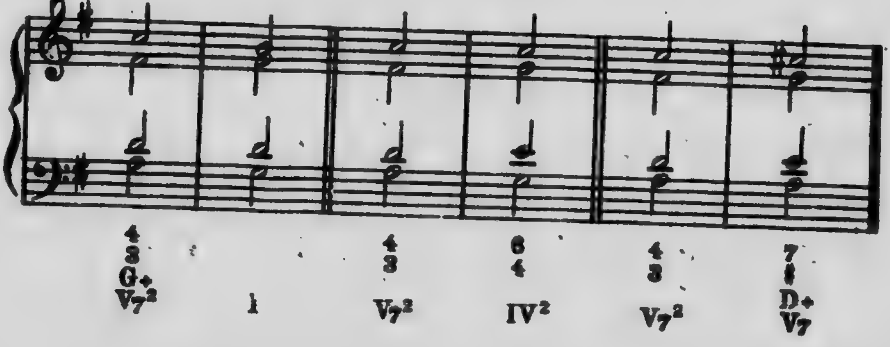
(*b*) L^1, resolves on III, and L is regarded as the root; it may therefore be doubled, for the chord does not possess any dominant character whatever.

(*c*) L^1, with the third doubled, resolves on the tonic minor chord, and is regarded as an incomplete form of V_7^2, § 80.

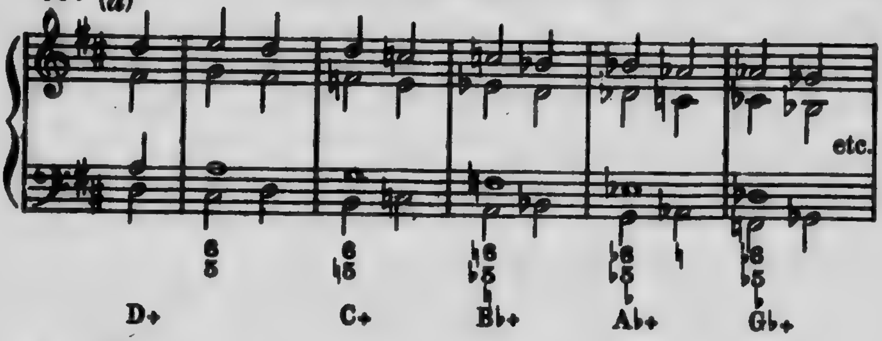
18.



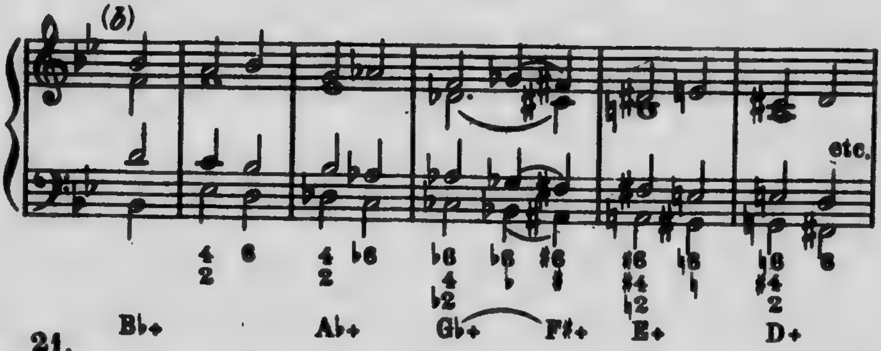
19.



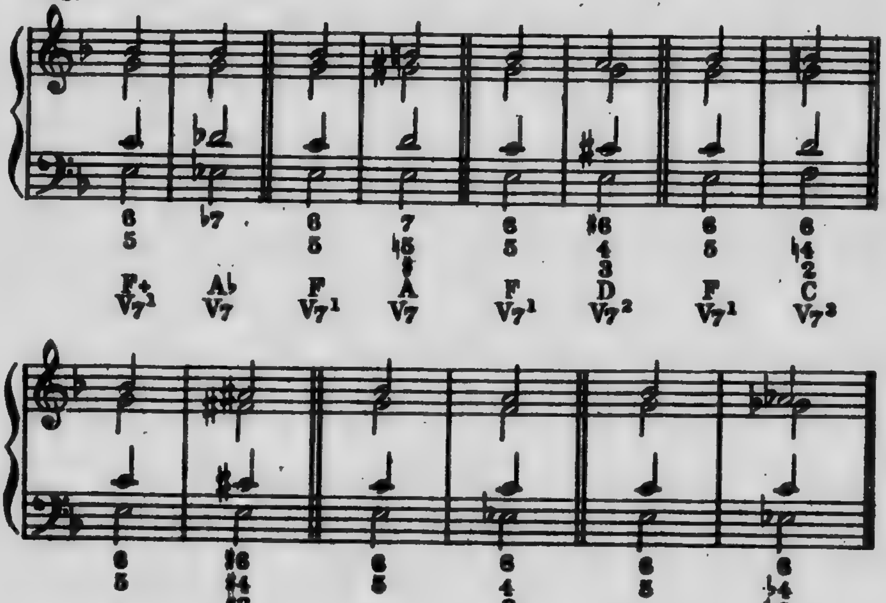
20. (a)


etc.
6
5
6
♮5
♮6
♭5
♮
♭6
♭5
♭
♮
♭6
♭5
♭
D+
C+
B♭+
A♭+
G♭+

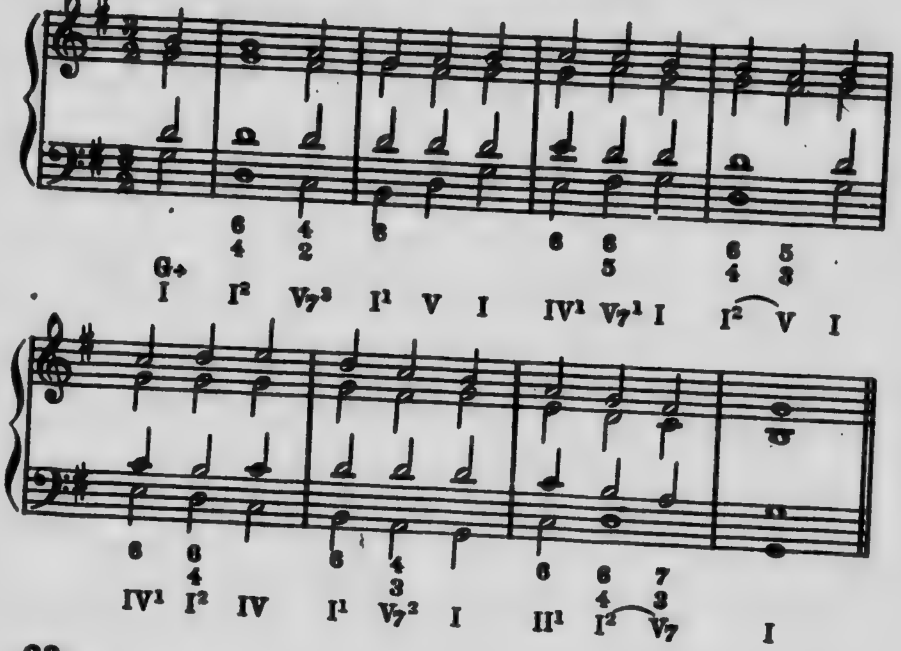
(b)


etc.
4
2
6
4
2
♭6
♭6
4
♭2
♭6
♭
♯6
♯
♯6
♯4
♮2
♮8
♮
♮6
♯4
2
6
B♭+
A♭+
G♭+
F♯+
E+
D+

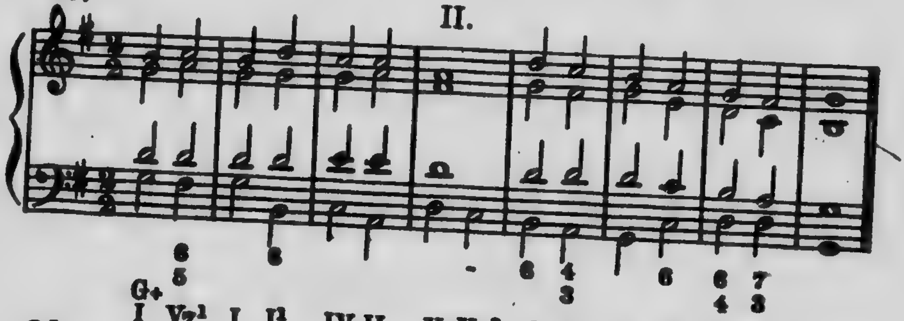
21.


6
5
♭7
6
5
7
♮5
♯
6
5
♯6
4
3
6
5
6
♮4
2
F+
V₇¹
A♭
V₇
F
V₇¹
A
V₇
F
V₇¹
D
V₇²
F
V₇¹
C
V₇³
6
5
♯6
♯4
♯2
6
5
6
4
2
6
5
6
♭4
♭3
F
V₇¹
B
V₇³
F
V₇¹
B♭
V₇³
F
V₇¹
D♭
V₇²

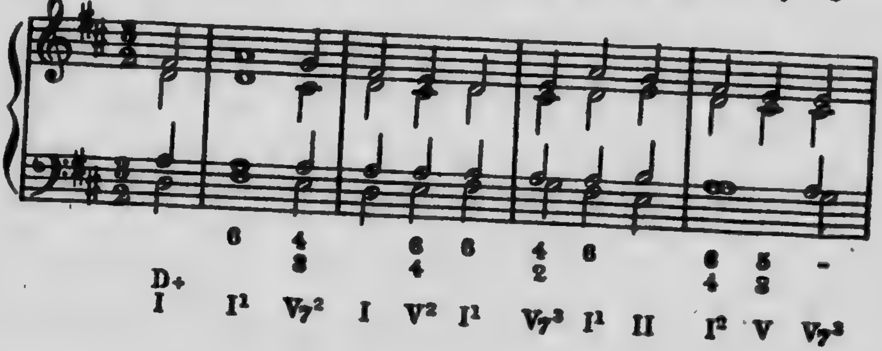
22.

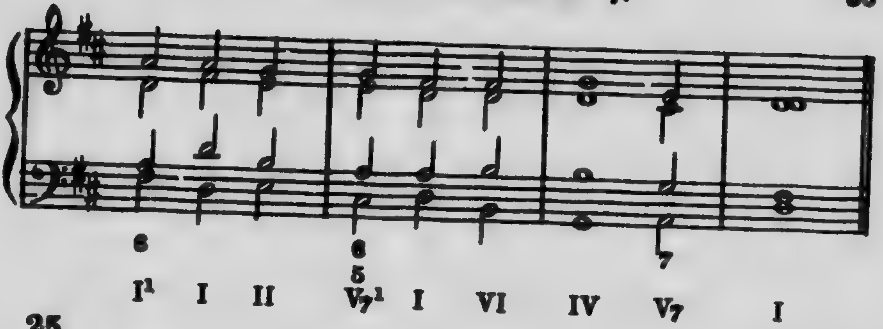

6 4
4 2
6
6
6 5
6 4
5 3
G+
I I^2 V_7^3 I^1 V I IV^1 V_7^1 I I^2 V I
6
6 4
6
4 3
6
6 4
7 3
IV^1 I^2 IV I^1 V_7^2 I II^1 I^2 V_7 I

23.

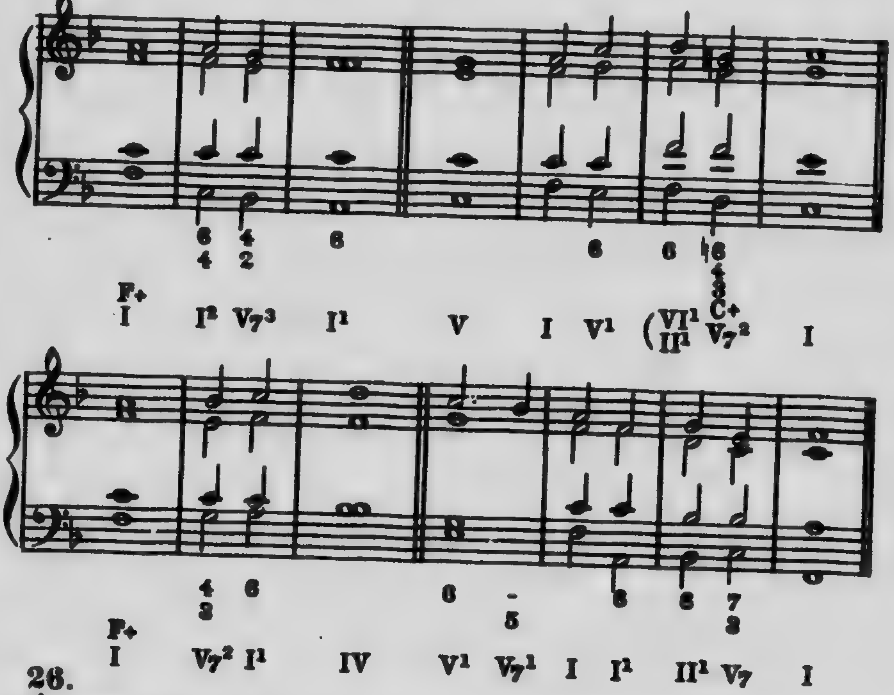

II.
6 5
6
6
4 3
6
6 4
7 3
G+
I V_7^1 I I^1 IV II V V_7^3 I^1 V_7^2 I II^1 I^2 V_7 I

24.

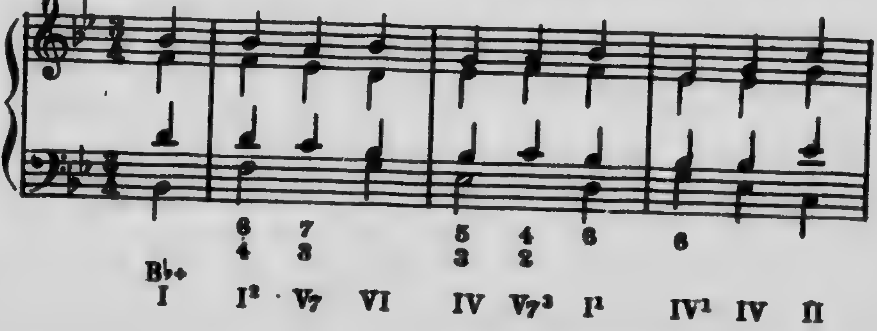

6
4 3
6 4
6
4 2
6
6 4
5 3
D+
I I^1 V_7^2 I V^2 I^1 V_7^3 I^1 II I^2 V V_7^3

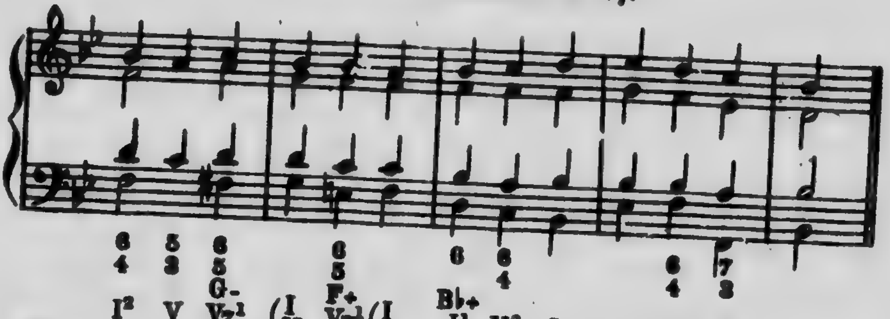

6
6 5
7
I^1 I II $V_7{}^1$ I VI IV V_7 I

25.

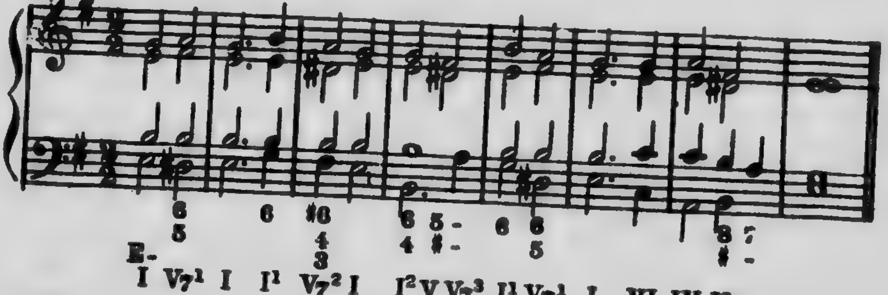

6 4
4 2
6
6
6
♮6 4 3
F+ I
I^2 $V_7{}^3$ I^1 V I V^1 (VI^1 / II^1)
C+ $V_7{}^2$ I
4 3
6
6
– 5
6
6
7 3
F+ I
$V_7{}^2$ I^1 IV V^1 $V_7{}^1$ I I^1 II^1 V_7 I

26.

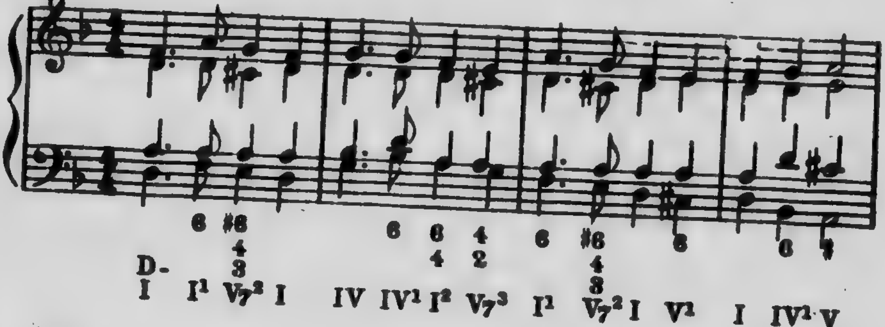

6 4
7 3
5 3
4 2
6
6
B♭+ I
I^2 V_7 VI IV $V_7{}^3$ I^1 IV^1 IV II

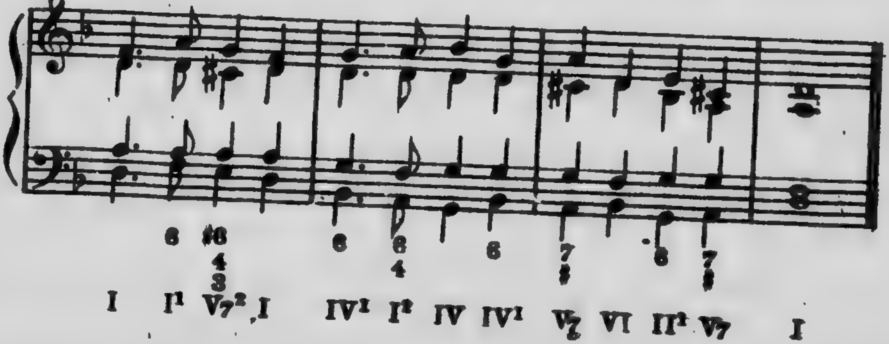

6 5 6 6 6 6 6 7
4 3 5 5 4 4 3
G- F+ B♭+
I² V V₇¹ (I/II V₇¹ (I/V I¹ V² I IV I² V₇ I

27.

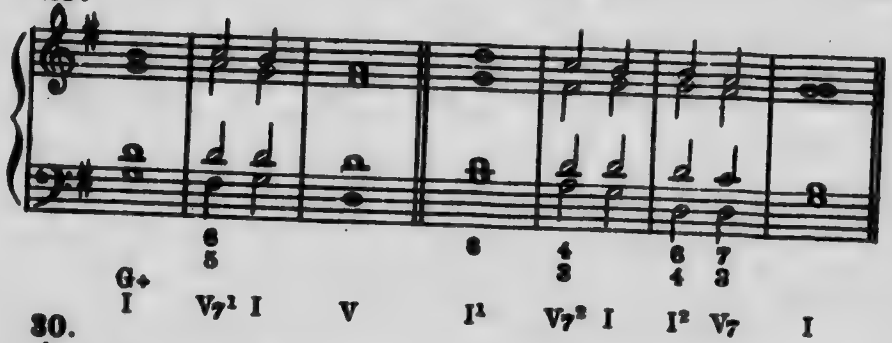

6 6 ♯6 6 5- 6 6 8 7
5 4 4 ♯- 5 ♯ -
3
E-
I V₇¹ I I¹ V₇² I I² V V₇³ I¹ V₇¹ I VI IV V₈₇ I

28.

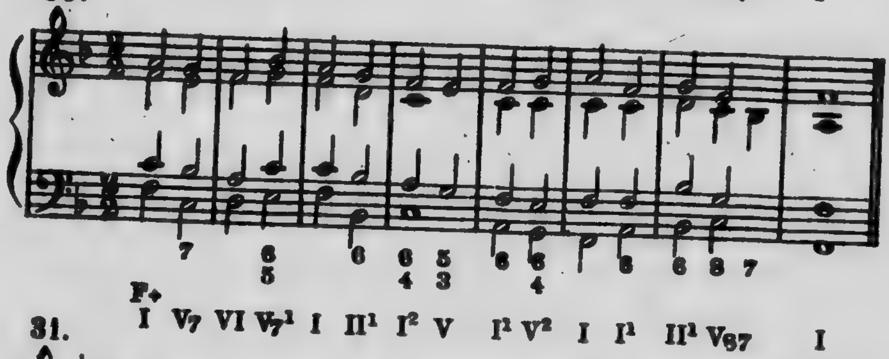

6 ♯6 6 6 4 6 ♯6 6 6 ♮
4 4 2 4
3 3
D-
I I¹ V₇² I IV IV¹ I² V₇³ I¹ V₇² I V¹ I IV¹ V


6 ♯6 6 6 6 7 6 7
4 4 ♯ ♯
3
I I¹ V₇² I IV¹ I² IV IV¹ V₇ VI II¹ V₇ I

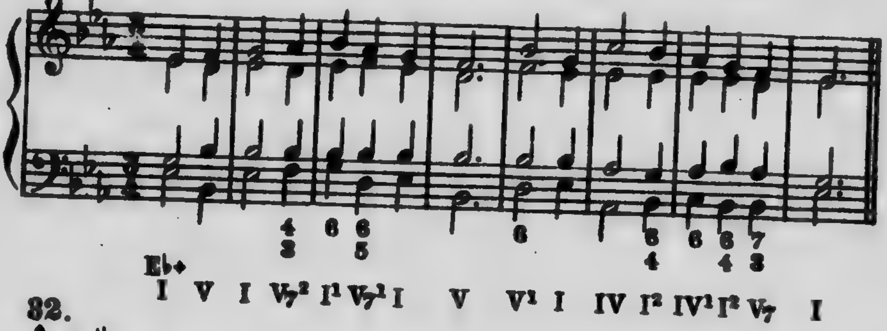
29.


G+
I V7¹ I V I¹ V7² I I² V7 I

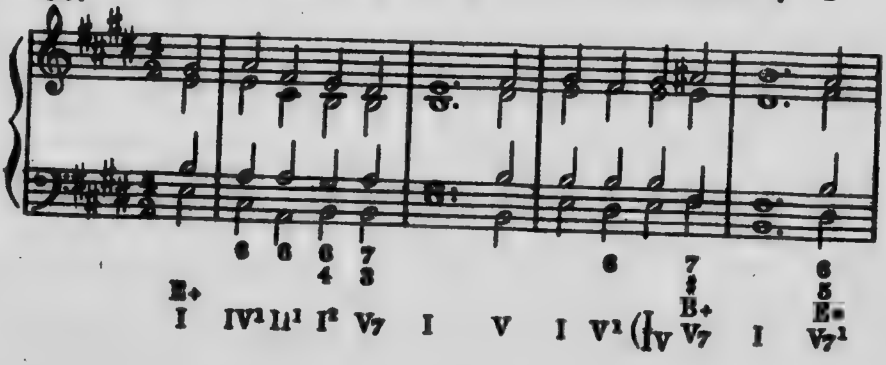
30.

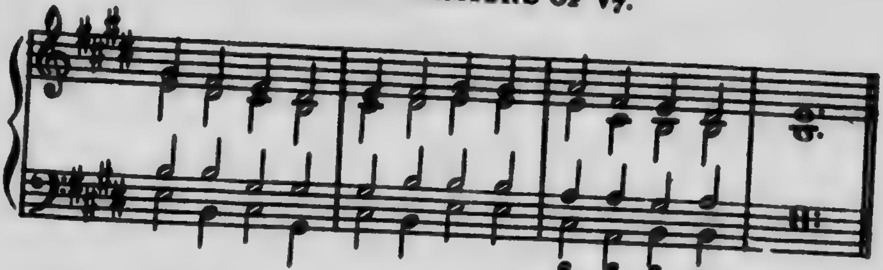

F+
I V7 VI V7¹ I II¹ I² V I¹ V² I I¹ II¹ V87 I

31.


E♭+
I V I V7² I¹ V7¹ I V V¹ I IV I² IV¹ I² V7 I

32.

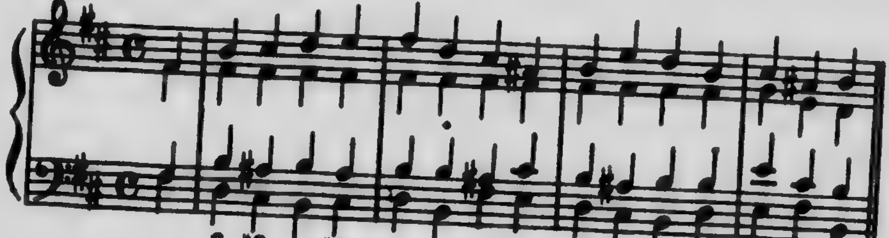

♯
E+
B+
E+
I IV¹ II¹ I² V7 I V I V¹ (I IV V7 I V7¹



6 6 6 7
4 3

I V VI III VI V I IV^1 II^1 I^2 V_7 I

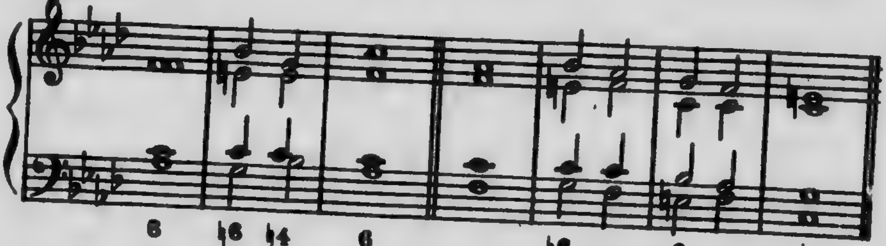
33.



6 ♯6 ♯6 6 ♯ 4 6 ♯6 6 6 7
4 4 2 4 ♯
3 3

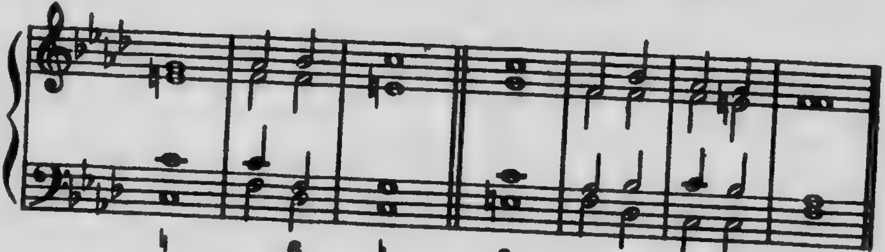
B-
V I^1 V^2 I V_7^2 I^1 I V V_7^3 I^1 V_7^2 I I^1 II^1 V_7 I

34.



6 ♮6 ♮4 6 ♮6 6 ♮
4 2 4 5
3 3

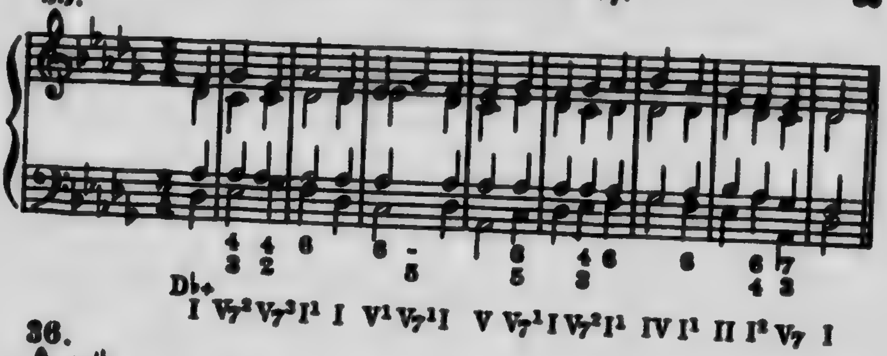
F-
I^1 V_7^2 V_7^3 I^1 I V_7^2 I V_7^1 I V



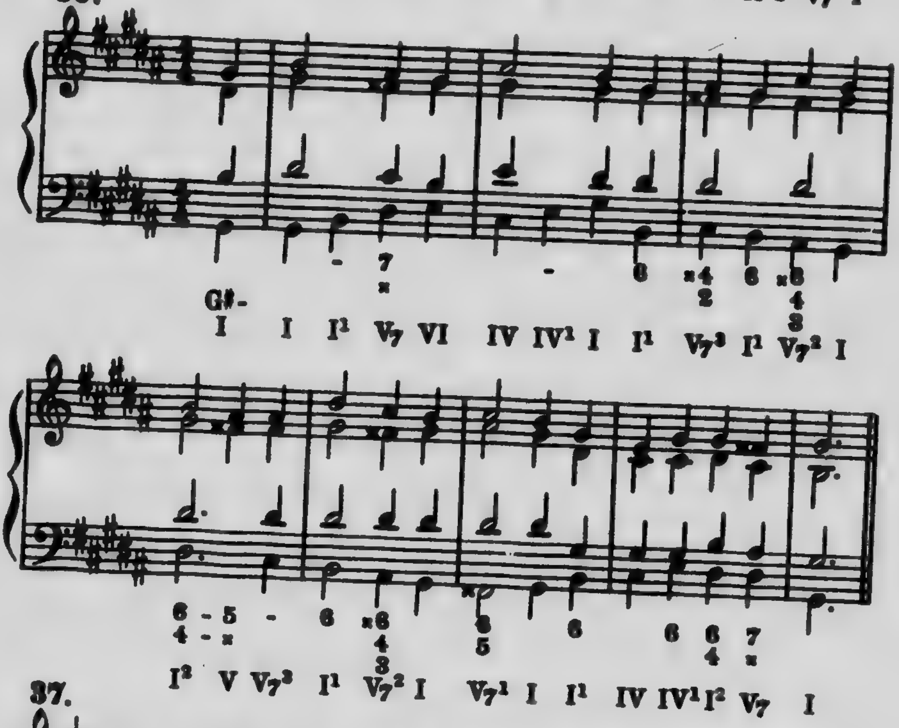
♮ 6 ♮ 6 6 6 7
4 ♮

V I IV^1 V V^1 I IV^1 I^2 V_7 I

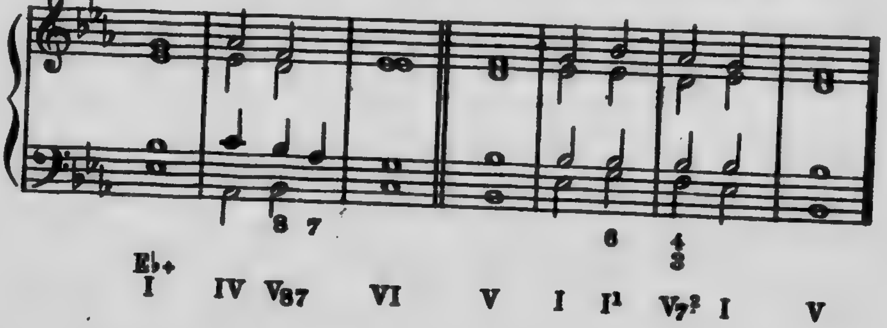
35.

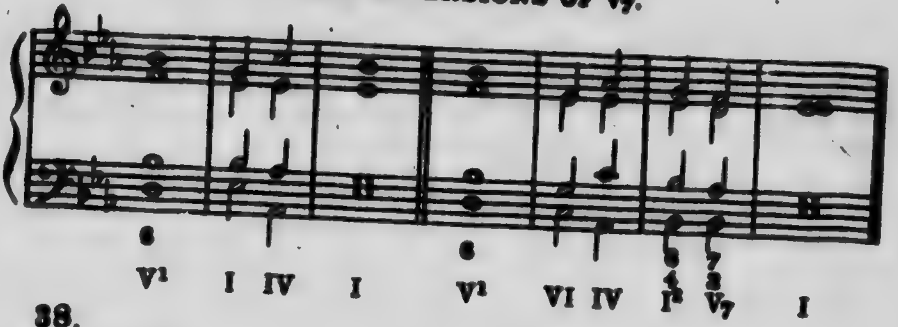

4 3 | 4 2 | 6 | 6 | - 5 | 6 5 | 4 3 | 6 | 6 | 6 4 | 7 3
D♭+
I V₇² V₇³ I¹ I V¹ V₇¹ I V V₇¹ I V₇² I¹ IV I¹ II I² V₇ I

36.

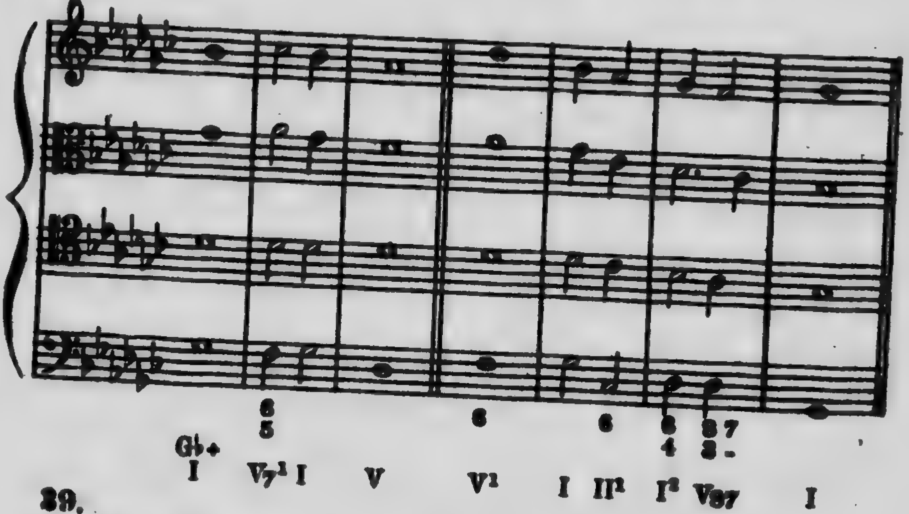

- | 7 × | - | 6 | ×4 2 | 6 | ×6 4 3
G♯-
I I I¹ V₇ VI IV IV¹ I I¹ V₇³ I¹ V₇² I
6 - 5 4 - × | - | 6 | ×6 4 3 | 6 5 | 6 | 6 | 6 4 | 7 ×
I² V V₇³ I¹ V₇² I V₇¹ I I¹ IV IV¹ I² V₇ I

37.

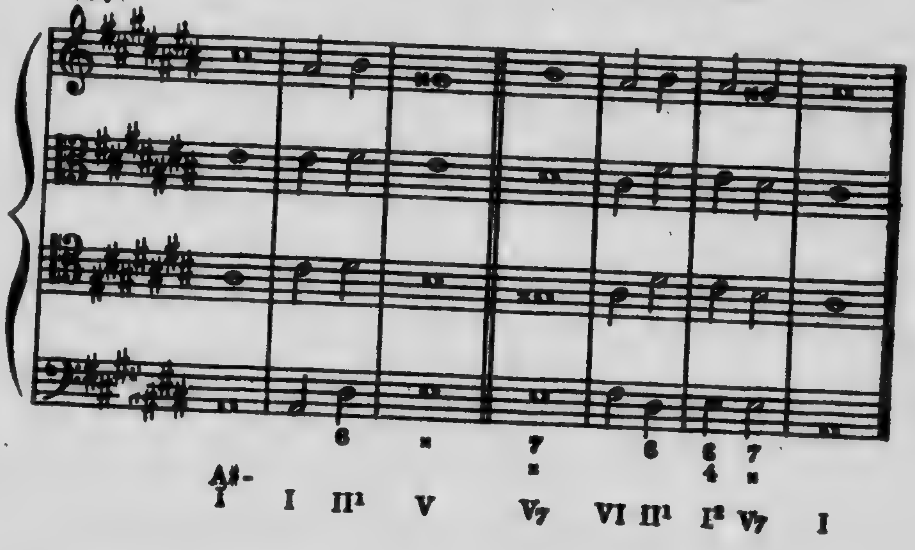

8 7 | 6 | 4 3
E♭+
I IV V87 VI V I I¹ V₇² I V


6
V¹
I IV
I
6
V¹
VI IV
6 4
I²
7 3
V₇
I

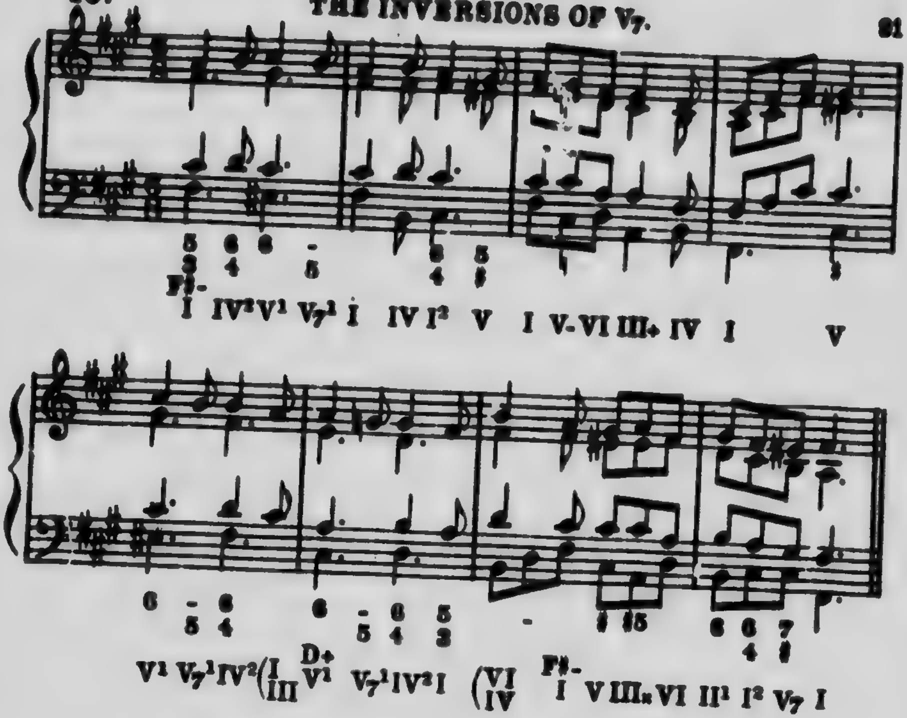
38.


6 5
6
6
6 4
8 7 3 -
G♭+
I
V₇¹ I
V
V¹
I II¹
I²
V8 7
I

39.


6
×
7 ×
6
6 4
7 ×
A♯-
I
I II¹
V
V₇
VI II¹
I²
V₇
I

40.


F♯-
I IV² V¹ V7¹ I IV I² V I V-VI III+ IV I V
D+
F♯-
V¹ V7¹ IV² (I III VI¹ V7¹ IV² I (VI IV I V III+ VI II¹ I² V7 I

As the ability to harmonize a melody is of primary importance, the student is advised to take, in addition to those in the present chapter, the melodies in chapters VI, VIII and IX, in all of which the dominant seventh and its inversions may be occasionally employed. For further practice, he may also take the melodies of hymn-tunes, as suggested on page 62. He is strongly advised moreover, to analyse the chords employed in hymn-tunes; he will, of course, sometimes meet with a chord with which, at this stage, he is not familiar, but he will find that the great majority of the chords are among those which he has already studied.

Furthermore, the student should be encouraged, as much as possible, to compose chants, hymn-tunes and other musical sentences, such as clothing blank rhythms with melody first and then harmony; work along these lines may be an incentive to compose something of a more advanced character, and thus as time goes on he may be prompted to aspire to the highest types of composition.

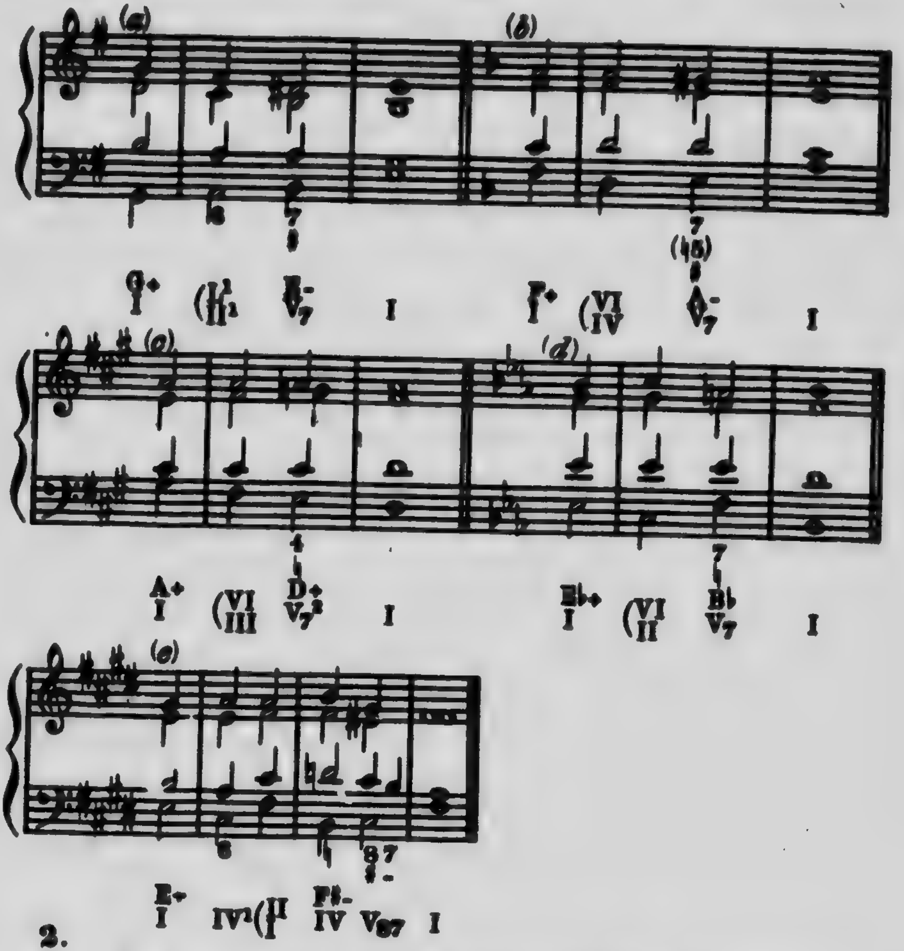
CHAPTER XI.

NATURAL MODULATION.

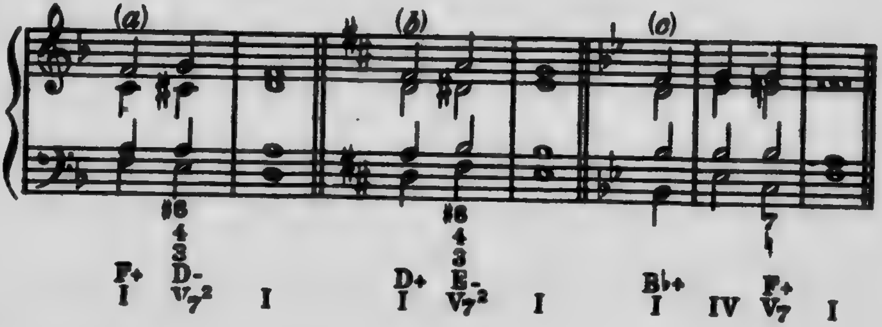
(Pages 177-180.)

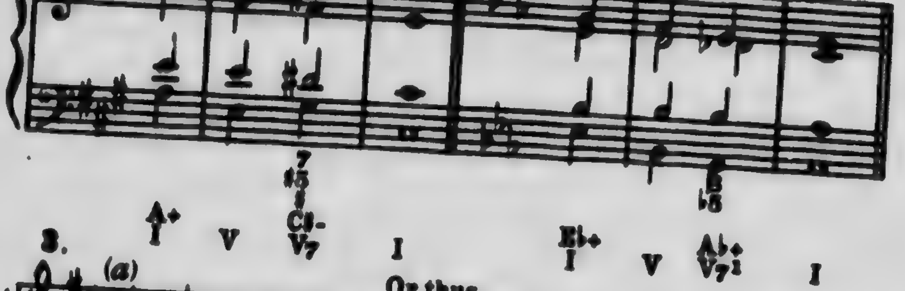
I.

1.



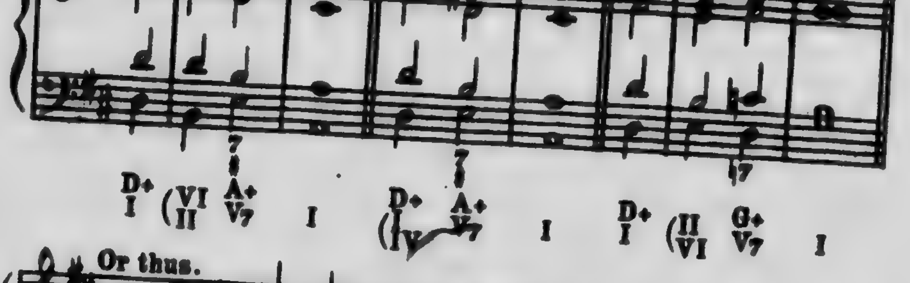
2.



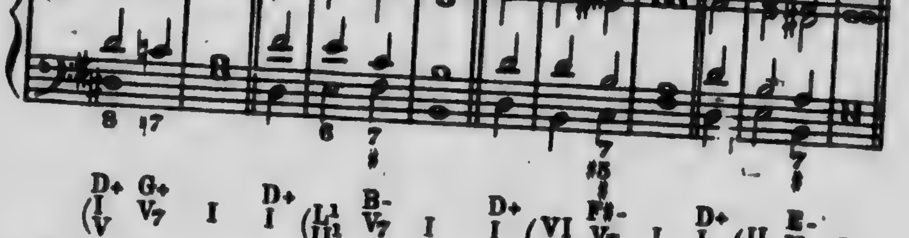

(d)
(e)
7
♮5
♯
6
♭5
A+ I
V
C♯- V7
I
E♭+ I
V
A♭+ V7
I

3.

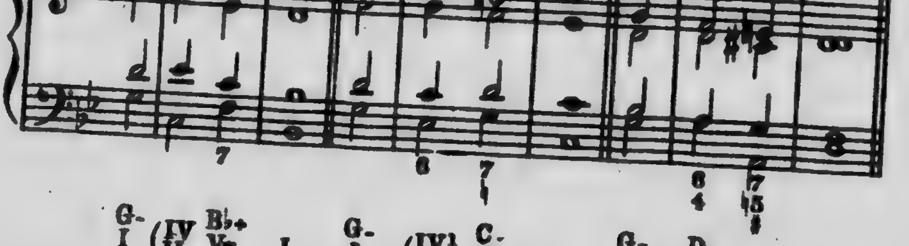
(a)


Or thus.
7
♯
7
♯
♮7
D+ I
(VI II
A+ V7
I
D+ (I IV
A+ V7
I
D+ I
(II VI
G+ V7
I

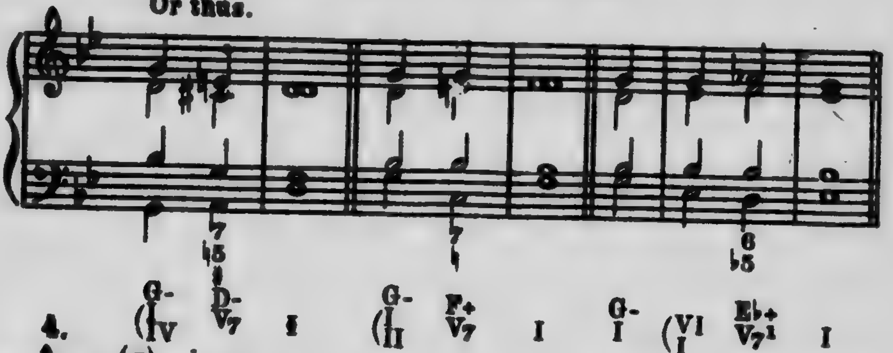
Or thus.


8
♮7
6
7
♯
7
♯5
♯
7
♯
D+ (I V
G+ V7
I
D+ I
(L1 II1
B- V7
I
D+ I
(VI IV
F♯- V7
I
D+ I
(II I
E- V7
I

(b)

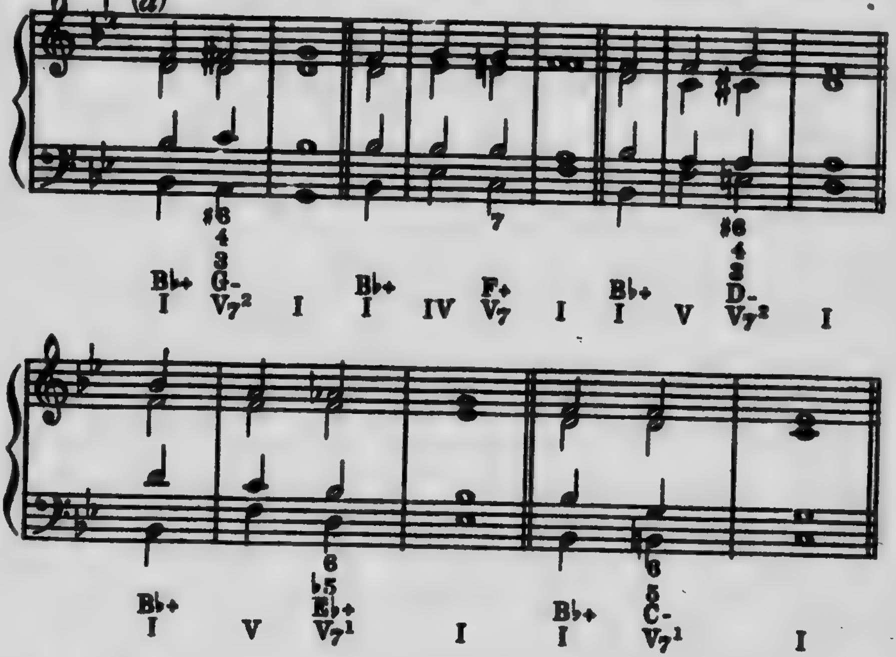

7
6
7
♮
6
4
7
♮5
♯
G- I
(IV II
B♭+ V7
I
G- I
(IV1 I2
C- V7
I
G- (I IV
D- I2
V7
I

Or thus.

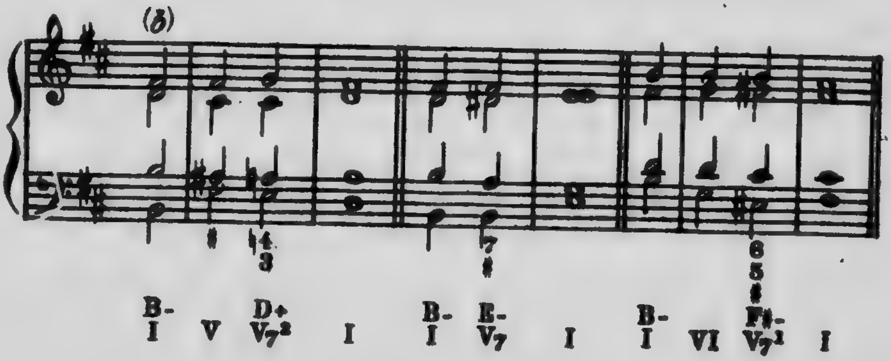

7
♮5
#
7
♮
6
♭5
G-
(I
IV
D-
V7
I
G-
(I
II
F+
V7
I
G-
I
(VI
I
E♭+
V7¹
I

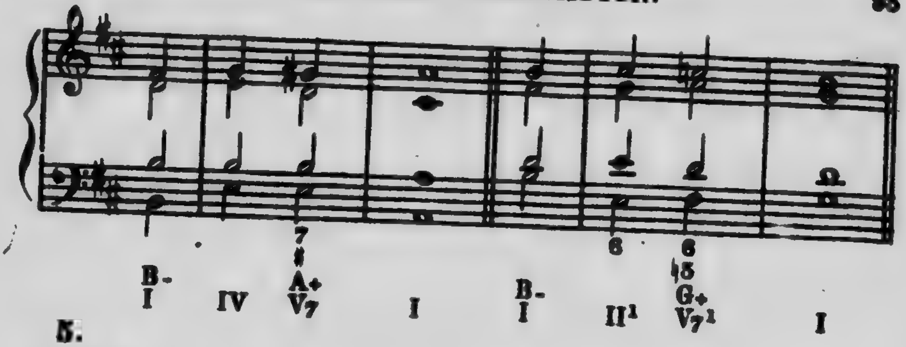
4.

(a)

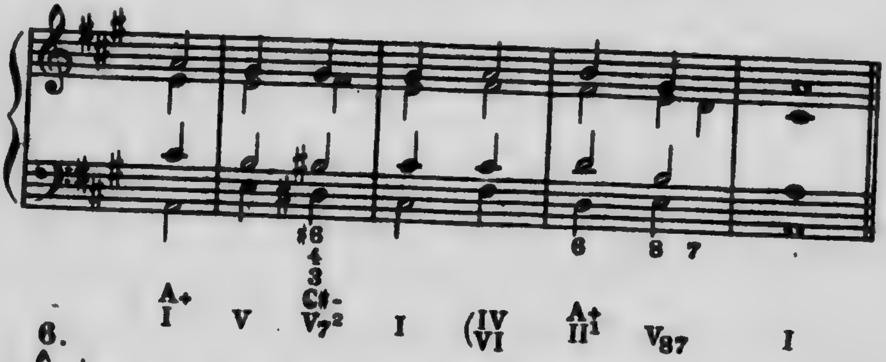

#6
4
3
7
#6
4
3
B♭+
I
G-
V7²
I
B♭+
I
IV
F+
V7
I
B♭+
I
V
D-
V7²
I
6
♭5
B♭+
I
V
E♭+
V7¹
I
B♭+
I
6
5
♮
C-
V7¹
I

(b)

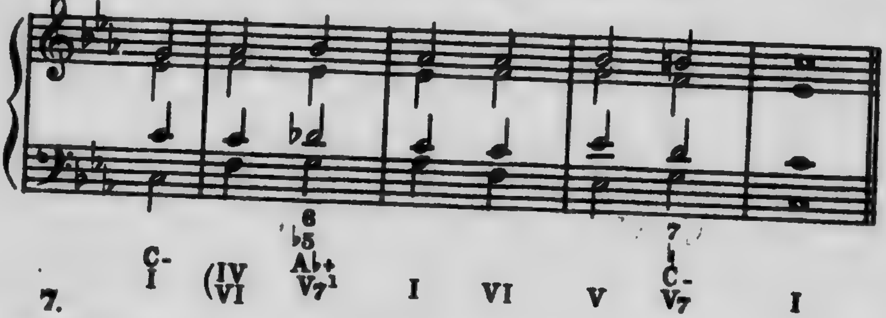

#
♮4
3
7
#
6
5
#
B-
I
V
D+
V7²
I
B-
I
E-
V7
I
B-
I
VI
F#-
V7¹
I


7
♯
6
6
♮5
B-
I
IV
A+
V7
I
B-
I
II¹
G+
V7¹
I

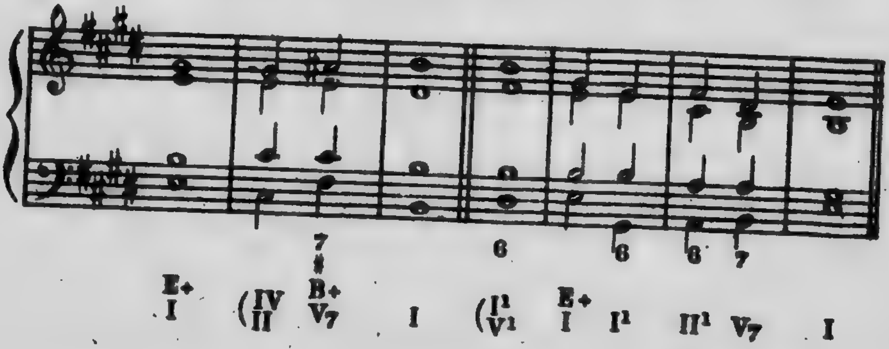
5.


♯6
4
3
6
8
7
A+
I
V
C♯-
V7²
I
(IV
VI
A+
II¹
V87
I

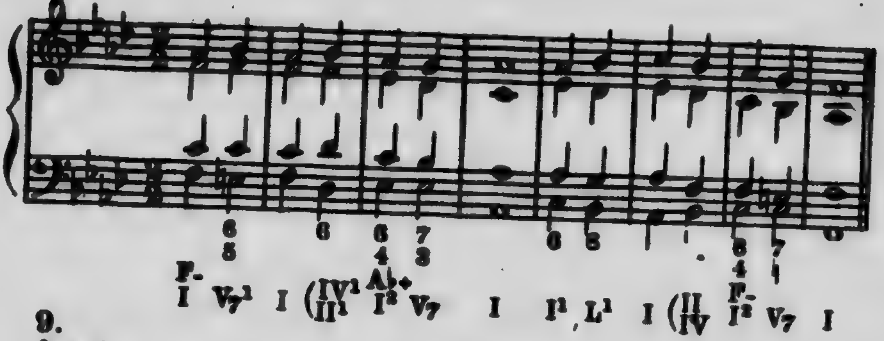
6.


6
♭5
7
♮
C-
I
(IV
VI
A♭+
V7¹
I
VI
V
C-
V7
I

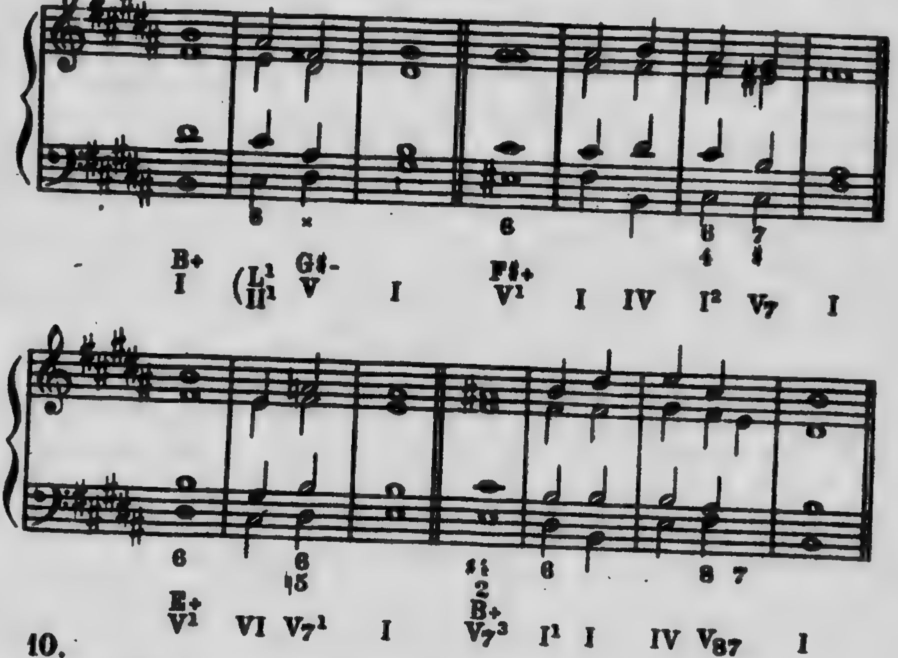
7.


7
♯
6
6
8
7
E+
I
(IV
II
B+
V7
I
(I¹
V¹
E+
I
I¹
II¹
V7
I

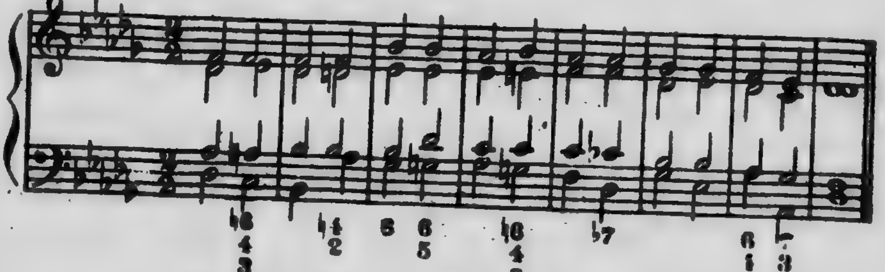
8.


6 5
6
6 4
7 3
6
8
6 4
7 ♮
F-
I
V7¹
I
(IV¹ II¹
A♭+
I²
V7
I
I¹, L¹
I
(II IV
F-
I²
V7
I

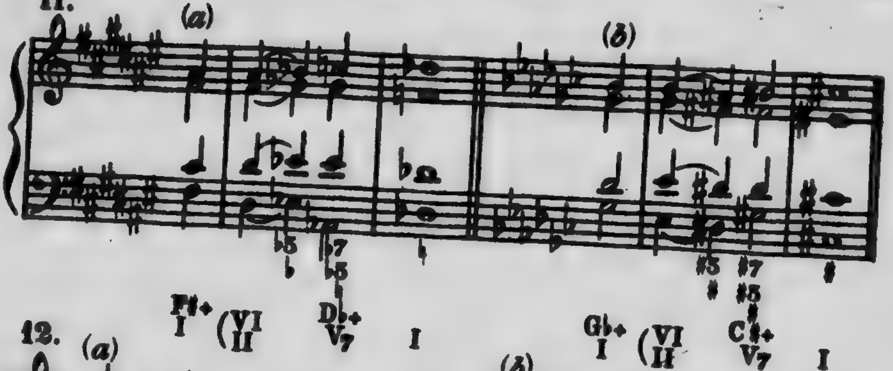
9.


5
×
6
6 4
7 ♯
B+
I
(L¹ II¹
G♯-
V
I
F♯+
V¹
I
IV
I²
V7
I
6
6 ♮5
♯4 2
6
8
7
E+
V¹
VI
V7¹
I
B+
V7³
I¹
I
IV
V87
I

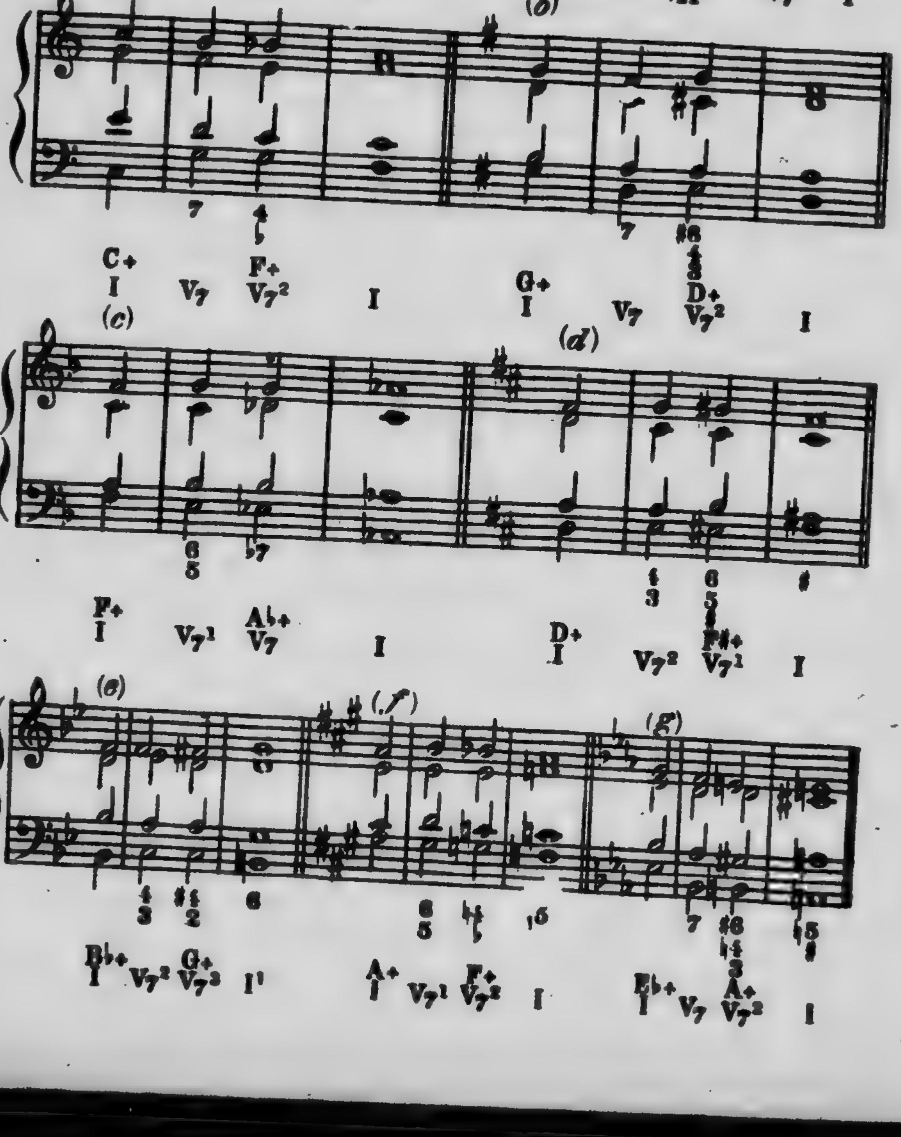
10.


♮6 4 3
♮4 2
6
6 5
♮6 4 3
♭7
6 4
♭ 3
D♭+
I
B♭-
V7²
I
E♭-
V7³
I¹
A♭+
V7¹
I
F-
V7²
I
G♭+
V7
I
(VI II
D♭+
I²
V7
I

11.

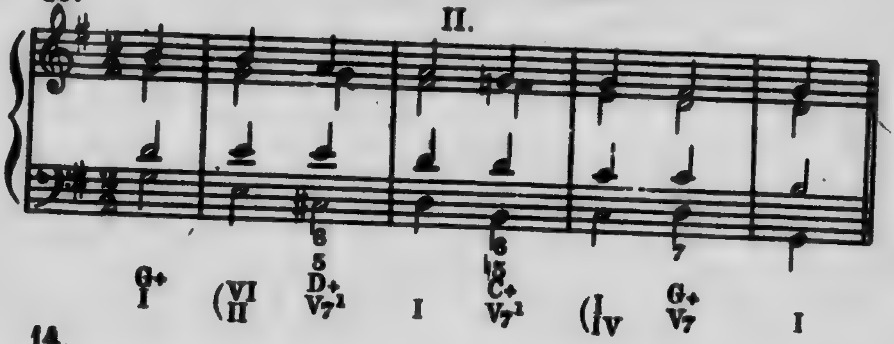

(a)
♭5 ♭
♭7 ♭5
♮
F♯+ I
(VI II
D♭+ V7
I
(b)
♯5 ♯
♯7 ♯5 ♯
♯
G♭+ I
(VI II
C♯+ V7
I

12.

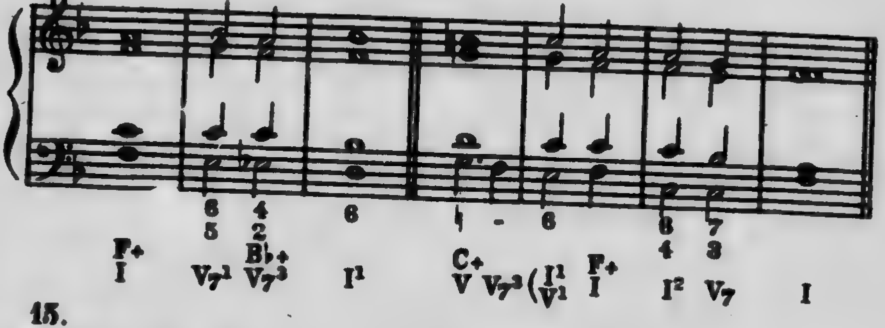

(a)
7
4 ♭
C+ I
V7
F+ V7²
I
(b)
7
♯6 4 3
G+ I
V7
D+ V7²
I
(c)
6 5
♭7
F+ I
V7¹
A♭+ V7
I
(d)
4 3
6 5 ♯
♯
D+ I
V7²
F♯+ V7¹
I
(e)
4 3
♯4 2
6
B♭+ I
V7²
G+ V7³
I¹
(f)
6 5
♮4 ♭
♮6
A+ I
V7¹
F+ V7²
I
(g)
7
♯6 ♮4 3
♮5 ♯
E♭+ I
V7
A+ V7²
I

II.

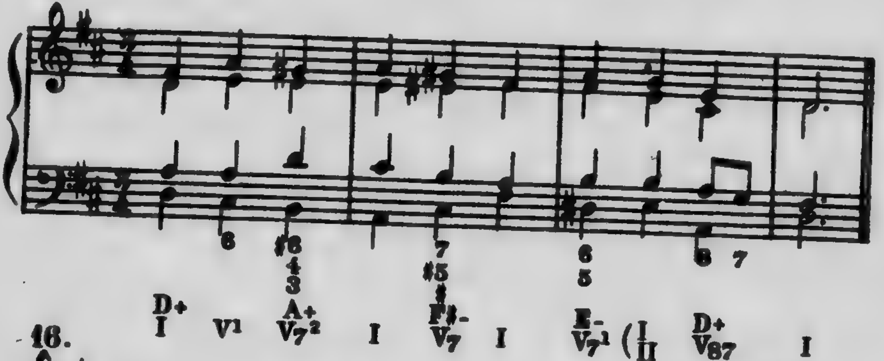
13.


8
5
6
♮5
7
G+
I
(VI
II
D+
V7¹
I
C+
V7¹
(I
IV
G+
V7
I

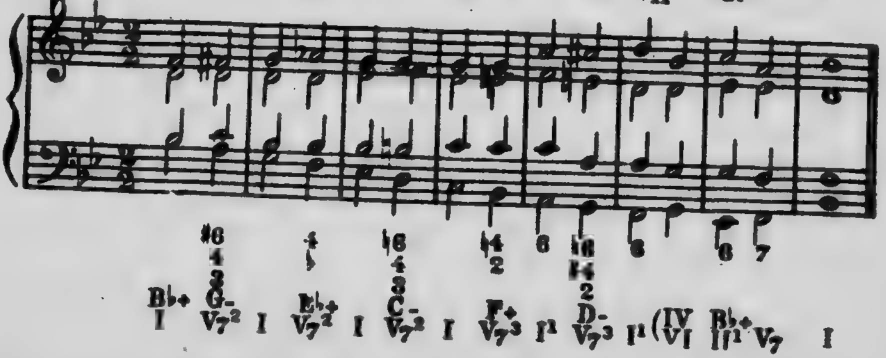
14.


6
5
4
2
6
♮
6
6
4
7
3
F+
I
V7¹
B♭+
V7³
I¹
C+
V
V7³
(I¹
V¹
F+
I
I²
V7
I

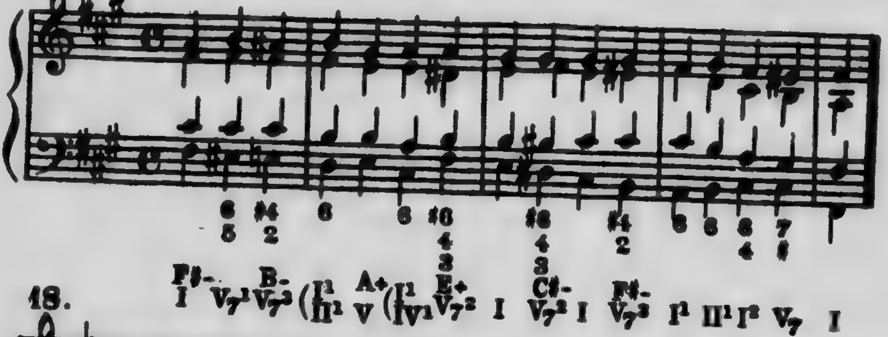
15.


6
#6
4
3
7
#5
6
5
6
7
D+
I
V¹
A+
V7²
I
F♯-
V7
I
E-
V7¹
(I
II
D+
V67
I

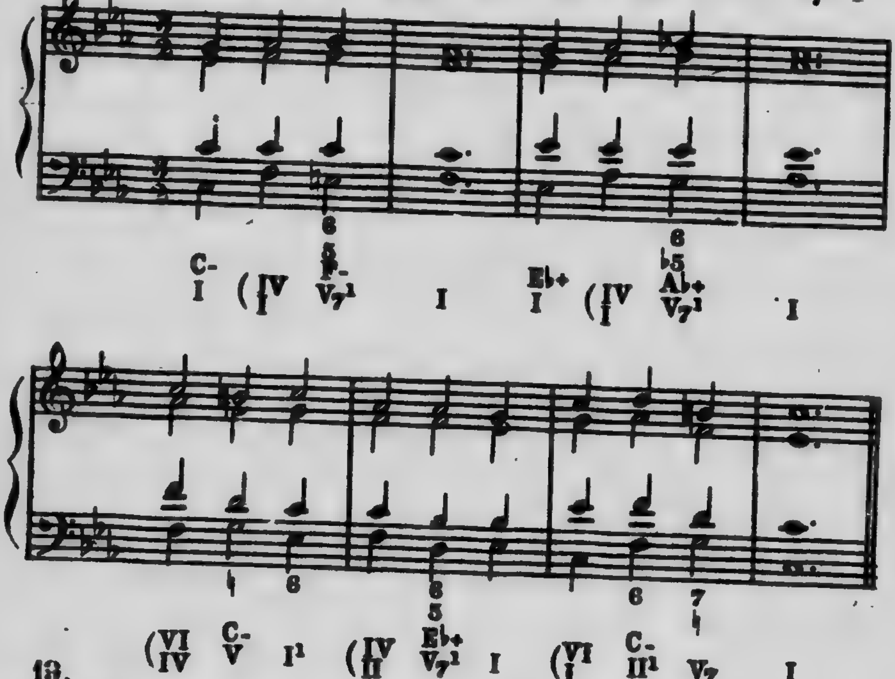
16.


#6
4
3
4
♭
♮6
4
3
♮4
2
6
♮6
♮4
2
6
6
7
B♭+
I
G-
V7²
I
E♭+
V7²
I
C-
V7²
I
F+
V7³
I¹
D-
V7³
I¹
(IV
VI
B♭+
II¹
V7
I

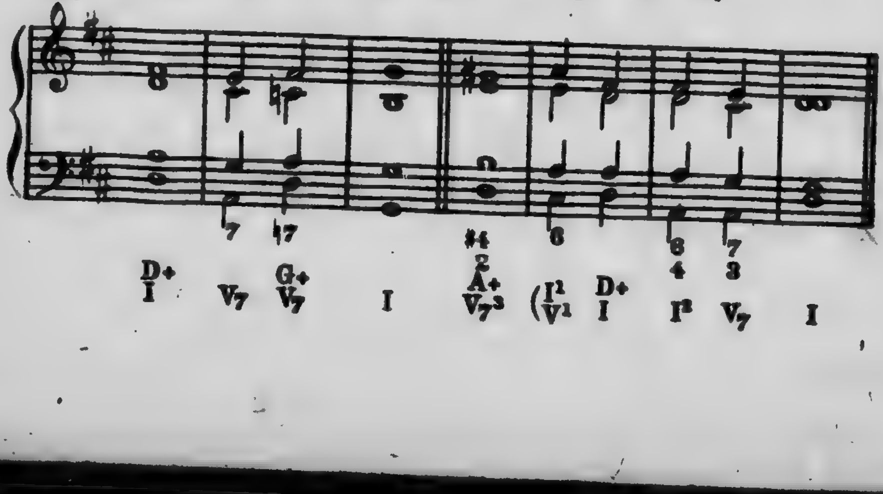
17.


6 5
#4 2
6
6
#6 4 3
#6 4 3
#4 2
6
6
6 4
7 #
F#- I
V7¹
B- V7³
(I¹ II¹
A+ V
(I¹ IV¹
E+ V7²
I
C#- V7²
I
F#- V7³
I¹
II¹
I²
V7
I

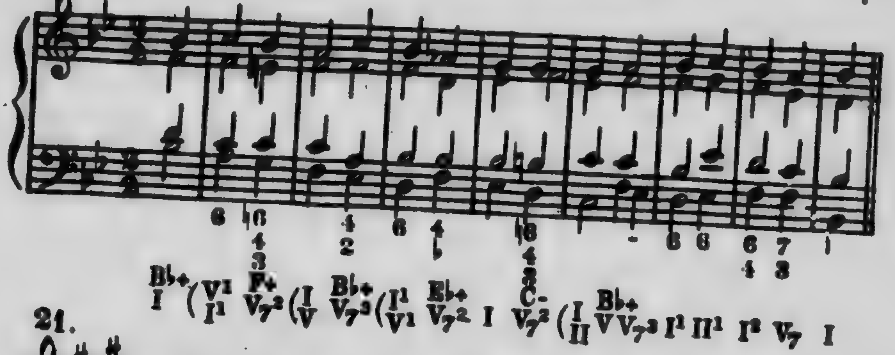
18.


6 5
6 ♭5
C- I
(IV I
F- V7¹
I
E♭+ I
(IV I
A♭+ V7¹
I
♮
6
6 5
6
7 ♮
(VI IV
C- V
I¹
(IV II
E♭+ V7¹
I
(VI I
C- II¹
V7
I

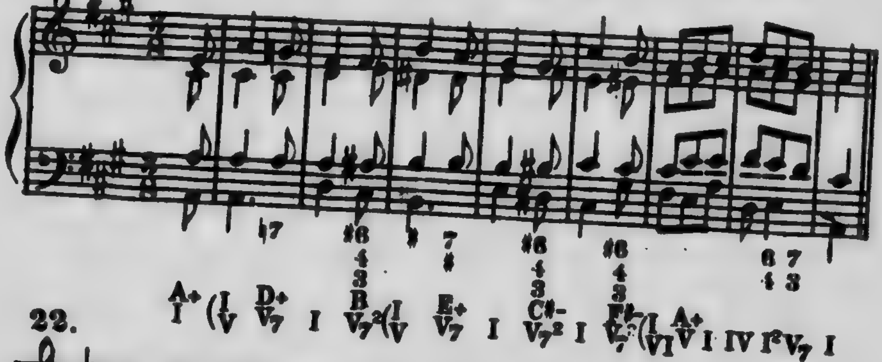
19.


♭7
♮7
#4 2
6
6 4
7 3
D+ I
V7
G+ V7
I
A+ V7³
(I¹ V¹
D+ I
I²
V7
I

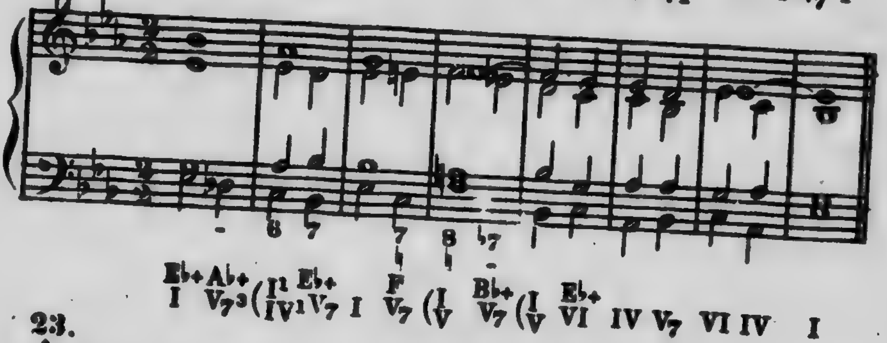
20.


6 ♮6 4 3 4 2 6 4 ♭ ♮6 4 3 - 6 6 6 4 7 3
B♭+ I (V1 I1 F+ V7 2 (I V B♭+ V7 3 (I1 V1 E♭+ V7 2 I C- V7 2 (I II B♭+ V V7 3 I1 II1 I2 V7 I

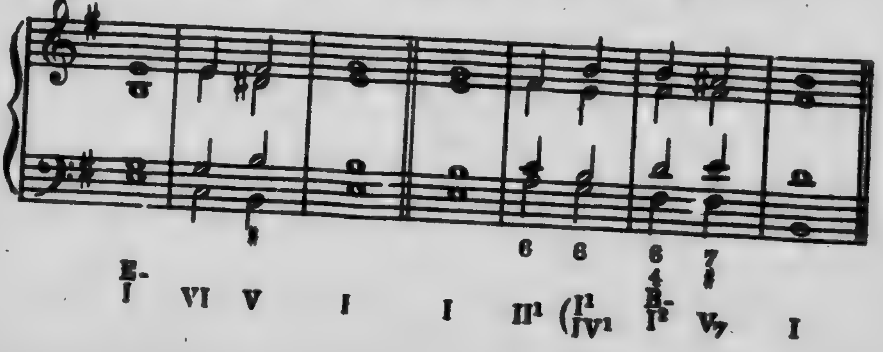
21.

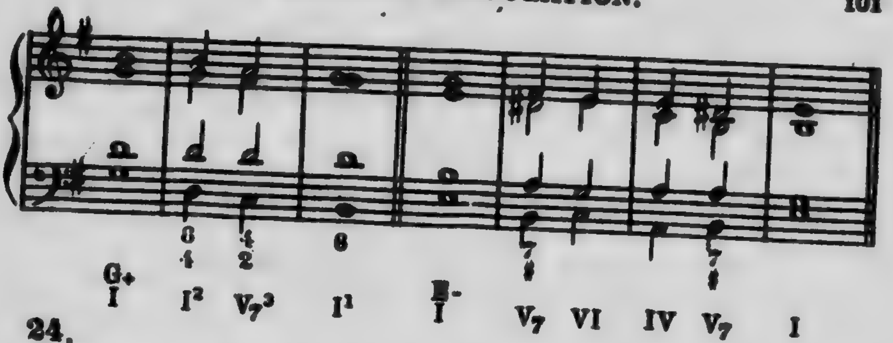

♮7 ♯6 4 3 ♯ 7 ♯ ♯6 4 3 ♯6 4 3 6 4 7 3
A+ I (I V D+ V7 I B V7 2 (I V E+ V7 I C♯- V7 2 I F♯- V7 (I VI A+ V I IV I2 V7 I

22.

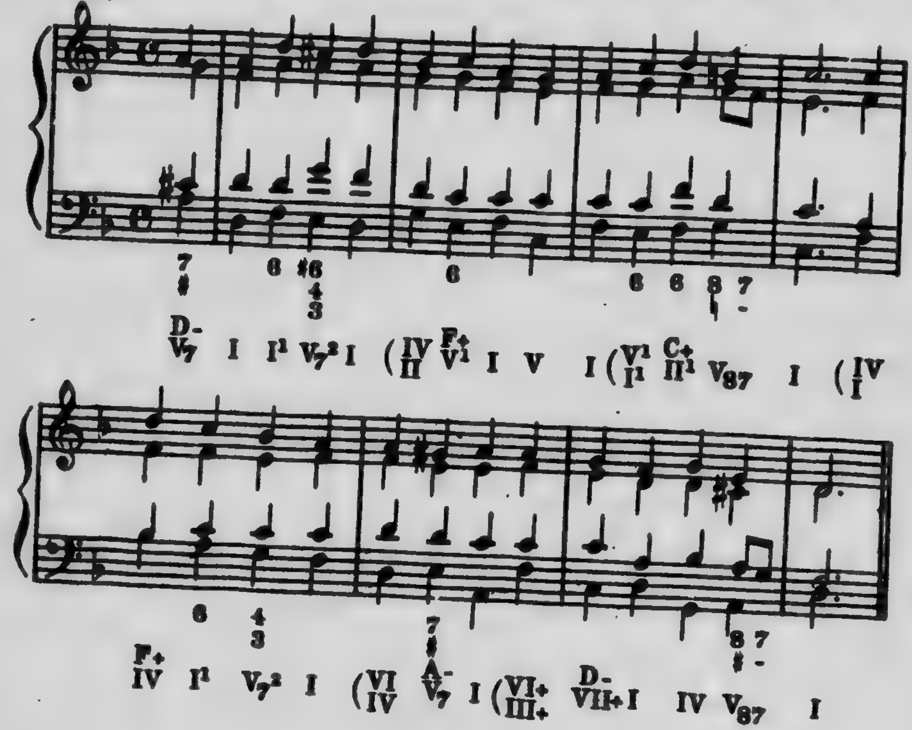

- 6 7 7 ♮ 8 ♮ ♭7 -
E♭+ I A♭+ V7 3 (I1 IV1 E♭+ V7 I F V7 (I V B♭+ V7 (I V E♭+ VI IV V7 VI IV I

23.


♯ 6 6 6 4 7 ♯
E- I VI V I I II1 (I1 IV1 E- I2 V7 I


6 4
4 2
6
7 ♯
7 ♯
G+ I
I²
V₇³
I¹
E- I
V₇
VI
IV
V₇
I

24.


7 ♯
6
♯6 4 3
6
6
6
8 ♮
7 -
D- V₇
I
I¹
V₇²
I
(IV II
F+ V¹
I
V
I
(V¹ I¹
C+ II¹
V₈₇
I
(IV I
6
4 3
7 ♯
8 ♯
7 -
F+ IV
I¹
V₇²
I
(VI IV
A- V₇
I
(VI+ III+
D- VII+
I
IV
V₈₇
I